

# The Wizard of Oz

## Synopsis

**Act I:** *The show opens on a Kansas farm from which Dorothy and her pet calf Imogene are blown to the Land of Oz by a tornado. Dorothy's farmhouse lands on a Wicked Witch, and the Munchkins proclaim Dorothy their heroine for setting them free. Dorothy wants to go home to Kansas. The Good Witch of the North gives Dorothy a Ruby Ring and tells her to go to the Emerald City to ask the Wizard of Oz to send her back to Kansas. Dorothy also gets a love interest when Sir Dashemoff Daily, the poet laureate of Oz, falls in love with her.*

*Now, it so happens that a Kansas streetcar conductor named Pastoria, along with Tryxie Tryfle, his waitress-girlfriend, has been blown to Oz in the same tornado. To make matters more complicated, it turns out that Pastoria is the former King of Oz, having been ousted by the Wizard. Pastoria determines to regain his throne. Another new character is an Ophelia-like lady lunatic named Cynthia Cynch. She has gone "mad" searching for her long-lost lover, Niccolo Chopper.*

*Dorothy and her pet calf proceed on their journey and meet the Scarecrow and the Tin Woodman (who happens to be Cynthia Cynch's lover turned tin). Dorothy with her friends and Pastoria with his entourage all stumble into a deadly Poppy Field where they nearly perish from the poisonous breath of the flowers. Everyone is saved by the Witch of the North, who creates a summer snowstorm to break the spell of the poppies.*

**Act II.** *Dorothy and her friends arrive in the Emerald City where the Wizard grants brains to the Scarecrow and a heart to the Tin Woodman. To celebrate, the Wizard announces a "Ball of All Nations" in which everybody gets to sing a topical song of ethnic origin. Pastoria arrives in the Emerald City, breaks up with Tryxie Tryfle, and stages a coup in which the Wizard of Oz is arrested. Dorothy and her pals are declared enemies of the state and they run for their lives as Pastoria regains the throne of Oz.*

**Act III.** *In hiding and in disguise, Dorothy and company flee the Emerald City. They encounter Cynthia Cynch who is delighted to have found her missing tin lover. But alas, Dorothy, the Scarecrow, and Tin Woodman are eventually captured by Pastoria's henchmen and sentenced to death. Just as they are about to be executed, Dorothy calls on the Witch of the North, who magically appears and sets everyone free. - David Maxine*

## List of Characters

*Arranged in the order of their entrance upon the stage.*

## Original Version

### Prologue: The Cyclone

Dorothy  
Aunt Em  
Uncle Henry

## Act I

### Scene 1: The Country of the Munchkins.

Scarecrow  
Munchkins  
Witch of the East  
Good Witch of the North

### Scene 2: The Road Through the Forest

Tin Woodman  
The Cowardly Lion

### Scene 3: The Deadly Poppy Field.

Poppies  
Queen of the Field Mice  
Army of Field Mice

## Act II

### Scene 1: The Gates of the Emerald City

The Guardian of the Gate

### Scene 2: The Throne Room of Oz

Magic Workers:  
    Astrologers  
    Witches  
    Necromancers  
    Sorcerers  
Wizard  
Courtiers

Scene 3: (Transformation) Outside of the Palace

Act III

Scene 1: The Forest of Fighting Trees

Fighting Trees  
Forest Witch

Scene 2: The Rocky Hill of the Hammerheads

Hammerheads  
Winged Monkeys  
Monkey Leader

Scene 3: The Ruby Palace of Glinda the Good

Glinda the Good  
Glinda's White-bearded Wisemen:  
    Socrates  
    Pericles  
    Sophocles  
    Chumpocles  
Captain of the Guard  
Glinda's Bodyguards

Scene 4: Transformation Scene

Chicago Version

Act I

Scene 1: A Kansas Farm

Dorothy Gale, a Kansas girl, the victim of a cyclone  
The Cow, named Imogene, Dorothy's playmate  
Old Man  
Golfman  
Farm Hands (House Servants)  
Two Dairy-Maids

Scene 2: (Transformation) The Country of the Munchkins, Land of Oz

Munchkins:

May Queen  
Tommy Toq (Tom Piper) (Tommie Top)  
Peter Boq (Peter Pop)  
Simon Pewer (Simon Power)  
Antonia  
Sophronia  
Premonia  
Malvonias (Rueben)  
Semponia

Munchkin Youths

Munchkin Maidens

The Wicked Witch

Cynthia Cynch, the Lady Lunatic, a Munchkin maiden

Locusta, The Witch of the North, a friend in need

Sir Dashemoff Daily, Poet Laureate

Timothy, the one-man-army, The Army of Pastoria

Pastoria II, ex-king of the Emerald City, with a conspiracy to regain his throne

Tryxie Tryfle, prospective Queen of the Emerald City

Brigadier General Riskitt, commanding Pastoria's Army

The Scarecrow, looking for brains

Scene 3: The Road through the Forest

The Cowardly Lion

Nick Chopper, the Tin Woodman, in search of a heart.

Scene 4: The Poppy Field

The Poppy Queen

Poppy Flowers

Scene 5: (Transformation) The Poppy Field in Winter

Snow Queen

The Snow Boy (Snow Boys)

Snow Girls

Act II

Scene 1: The Gates of the Emerald City

Private Gruph, The Guardian of the Gate

Leo, Captain of the Relief Guards  
Relief Guards  
Captain of the Phantom Guards (Captain of the Patrol)  
The Soldier with the Green Whiskers  
Sir Wiley Gyle, an inventor, a conspirator who scorns all magical arts

## Scene 2: The Courtyard of the Wizard's Palace

Phantom Guards (The Patrol)  
Dinny, the Wizard's confederate (Alonzo)  
The Wizard's Wise Men:  
    Sillicus  
    Sophocles  
    Pericles  
    Diogenes  
Bardo, the Wizard's Factorum  
Oz, the Wonderful Wizard, Past Master of Magic, ruler of the Emerald City,  
and Potentate of the Land of Oz  
Princess Weenietotts, Pastoria's Angel Child  
Gentlemen of the Wizard's Court (Pierrot Boys)  
Ladies of the Wizard's Court (Pierrot Girls)  
Witches  
Citizens

## Act III

### Scene: The Domain of the Sorceress. Dreamland

Glinda the Good, a Model Sorceress, Queen of Dreams  
Alerto, Glinda's Paige  
Dreamland Youths  
Dreamland Maids  
Cavaliers

## New York Version

## Act I

### Scene 1: A Kansas Farm

Dorothy Gale, a Kansas girl, the victim of a cyclone  
The Cow, named Imogene, Dorothy's playmate  
Old Man  
Golfman

Farm Hands (House Servants)  
Two Dairy-Maids

## Scene 2: (Transformation) The Country of the Munchkins, Land of Oz

Munchkins:

May Queen  
Tommy Toq (Tom Piper) (Tommie Top)  
Peter Boq (Peter Pop) (Rueben)  
Simon Pewer (Simon Power)  
Antonia  
Sophronia  
Premonia  
Malvonias  
Semponia

Munchkin Youths

Munchkin Maidens

The Wicked Witch

Cynthia Cynch, the Lady Lunatic, a Munchkin maiden

Locusta, The Witch of the North, a friend in need

Sir Dashemoff Daily, Poet Laureate

Timothy, the one-man-army, The Army of Pastoria

Pastoria II, ex-king of the Emerald City, with a conspiracy to regain his throne

Tryxie Tryfle, prospective Queen of the Emerald City

Brigadier General Riskitt, commanding Pastoria's Army

The Scarecrow, looking for brains

## Scene 3: The Road through the Forest

The Cowardly Lion

Nick Chopper, the Tin Woodman, in search of a heart.

Sir Wiley Gyle, an inventor, a conspirator who scorns all magical arts

## Scene 4: The Poppy Field

The Poppy Queen

Poppy Flowers

## Scene 5: (Transformation) The Poppy Field in Winter

Snow Queen

The Snow Boy (Snow Boys)

Snow Girls

## Act II

### Scene: The Courtyard of the Wizard's Palace

Leo, Captain of the Relief Guards

Captain of the Phantom Guards (Captain of the Patrol)

Phantom Guards (The Patrol)

Dinny, the Wizard's confederate (Alonzo)

The Wizard's Wise Men:

Sillicus

Sophocles

Pericles

Diogenes

Bardo, the Wizard's Factotum

Oz, the Wonderful Wizard, Past Master of Magic, ruler of the Emerald City,  
and Potentate of the Land of Oz

Gentlemen of the Wizard's Court

Ladies of the Wizard's Court

Mexicans

Cowgirls

Squaws

Sailor Lasses

Citizens (Pierrot Boys)

## Act III

### Scene: The Borderland, Dividing the Kingdom of Oz from the Dominions of the Good Witch. Edge of the Domain of Oz

Alberto, Captain of the Guard (Officer of the Day)

Waitresses:

Gloriana Jane

Violet Victoria

Gladys Ann

Leontine Em

Vera Ellen

Aileen Nance

Pansy Lil

Lavinia Loo

Cooks:

Claude Cliquot

Alphonse Fripon

Marcel Morceau (Marcel Moreau)

Louis le Laid (Louis le Beau)  
Francois Giblets  
Jean de Char (Jean de Shar)  
Remnante Santé (Remnante Sauté)  
Pungue de Sert  
Laundresses  
Sentry  
Royal Guards  
Headsman  
Headsman's Two Attendants  
Witches of the Wind

## Synopsis of Music

### Original Version

#### Prologue: The Cyclone

#### Act I

##### Scene 1: The Country of the Munchkins

1. Opening Chorus (Ensemble)
2. Song (Munchkins)
3. I'm an Innocent Kansas Girl (Dorothy)
4. Farewell, Sweet Stranger (Farewell Chorus) (Munchkins)
5. The Scarecrow (Alas for the Man Without Brains) (A Man of Straw) (Scarecrow)

##### Scene 2: The Road Through the Forest

6. Oh, Love's the Thing (When You Love, Love, Love) (Nick)
7. The Merry Go Round (Dorothy, Scarecrow, Nick)

##### Scene 3: The Deadly Poppy Field.

8. The Poppy Chorus (Poppies)
9. Death Song (Poppies)



10. The Poppy Chorus (Reprise) (Poppies)  
Act II

Scene 1: The Gates of the Emerald City

11. I'm Here to Keep the People Out (The Guardian Of The Gate) (The Guardian of the Gates)

Scene 2: The Throne Room of The Wonderful Wizard of Oz

12. Song (Chorus)

13. The Wonderful Wizard of Oz (Wizard and Magic Workers)

14. I Know (Dorothy)

15. Song (Magic Workers)

16. When You Want to Fool the Public (Wizard)

17. Minuet Chorus (Chorus)

18. Finale Act II (Ensemble)

Scene 3: (Transformation) Outside of the Palace

Act III

Scene 1: The Forest of Fighting Trees

19. Back (Chorus of Fighting Trees) (Fighting Trees)

20. I'm Freakishly Wicked (Forest Witch)

21. Back (Chorus of Fighting Trees) (Reprise) (Fighting Trees)

Scene 2: The Rocky Hill of the Hammerheads

22. Song of the Hammerheads (Laughing Chorus and Dance)  
(Hammerheads)

23. The Stocking Song (Dorothy, Scarecrow, Nick)

### Scene 3: The Ruby Palace of Glinda the Good

24. Song (Glinda's Bodyguards)
25. The Traveller and the Pie (Scarecrow and Chorus)
26. Oh, Love's the Thing (When You Love, Love, Love) (Reprise) (Nick and Chorus)
27. He Had Such a Taking Way (Nick and Chorus)
28. Think It Over Carefully (Nick)
29. The Milkmaid's Song (Dorothy)
30. Grand Finale (Ensemble)

### Scene 4: Transformation Scene

#### Chicago Version

#### Act I

#### Scene 1: A Kansas Farm

1. Prelude (Instrumental)
2. Farm Life in Kansas (Instrumental)
3. The Cyclone (Instrumental)

#### Scene 2: (Transformation) The Country of the Munchkins, Land of Oz

4. Transformation (Instrumental)
5. Maypole Dance (Instrumental)
6. Death of the Wicked Witch (Instrumental)
7. Locasta's Entrance (Instrumental)
8. Niccolo's Piccolo (Cynthia)
9. Chant (Pastoria)

10. In Michigan (Pastoria)
11. The Man Who Stays in Town (Pastoria and Tryxie)
12. Carrie Barry (Dorothy, Dashemoff, and Chorus)
13. The Scarecrow (Alas for the Man Without Brains) (A Man of Straw)  
(Scarecrow)

#### Scene 3: The Road through the Forest

14. Love Is Love (Sir Dashemoff)
15. Oh, Love's the Thing (When You Love, Love, Love) (Dorothy, Scarecrow, Nick)

#### Scene 4: The Poppy Field

16. Poppy Song (Chorus)
17. Invocation & Death of the Poppies (Instrumental)

#### Scene 5: (Transformation) The Poppy Field in Winter

18. Transformation (Instrumental)
19. Winter Jubilation (Instrumental)

### Act II

#### Scene 1: The Gates of the Emerald City

20. I'm Here to Keep the People Out (The Guardian Of The Gate) (The Guardian of the Gates)
21. Hayfoot, Strawfoot (Soldier's Song) (Male Quartette) (Relief Guards)
22. When We Get What's A'comin to Us (Dorothy, Scarecrow, Nick)

#### Scene 2: The Courtyard of the Wizard's Palace.

23. Phantom Patrol (The Phantom March) (Instrumental)
24. Mr. Dooley (Wizard)

- 25. The Witch Behind the Moon (Cynthia and Chorus)
- 26. The Different Ways of Making Love (Dorothy and Cynthia)
- 27. It Happens Ev'ry Day (It Happens Every Single Day) (Cynthia, Pastoria, and Wizard)
- 28. Sammy (Tryxie and Chorus)
- 29-35. Ball of All Nations (Dance of All Nations)
  - 29. Waltz & Grand March (Instrumental)
  - 30. Lanciers (Instrumental)
  - 31. Schottische (Instrumental)
  - 32. Connemara Christening (Nick and Chorus)
  - 33. Spanish Bolero (Scarecrow)
  - 34. Wee-Highland Mon (Wizard)
  - 35. Rosalie, My Royal Rosie (Climb Down, My Honey Gal, To Me) (Dorothy and Cynthia)
- 36. I Was Walking 'Round The Ocean (The Lobster Song) (Scarecrow and Nick)
- 37. The Wizard is No Longer King (Just a Simple Girl from the Prairie) (Ensemble)

### Act III

Scene: The Domain of the Sorceress. Dreamland

- 38. I'll Be Your Honey in the Springtime (Dorothy and Chorus)
- 39. She Didn't Seem to Mind (She Didn't Really Mind the Thing at All) (Wizard)
- 40. That's Where She Sits All Day (Scarecrow and Nick)
- 41. The Traveller and the Pie (Scarecrow and Chorus)

42. Finale (All Aboard for Sunny Kansas) (Ensemble)

Added Songs

Act I

14a. As Long as There's Love in the World (Sir Dashemoff)

Act II

36a. Nautical Nonsense (Hurrah for Baffin's Bay!) (Scarecrow and Nick)

Act III

38a. My Lily of the Nile (Dorothy and Chorus)

40.

- a. Blooming Lize (Scarecrow and Nick)
- b. Pimlico Malinda (Cockney Negro Song) (Lines of an American Coon Song) (Scarecrow and Nick)

New York Version

Act I

Scene 1: A Kansas Farm

- 1. Prelude (Instrumental)
- 2. Farm Life in Kansas (Instrumental)
- 3. The Cyclone (Instrumental)

Scene 2: (Transformation) The Country of the Munchkins, Land of Oz

- 4. Transformation (Instrumental)
- 5. Death of the Wicked Witch (Instrumental)
- 6. Locasta's Entrance (Instrumental)
- 7. Niccolo's Piccolo (Cynthia)

8. Chant (Pastoria)
9. In Michigan (Pastoria)
10. When the Circus Comes to Town (Pastoria and Tryxie)
11. Carrie Barry (Dorothy, Dashemoff, and Chorus)
12. The Scarecrow (Alas for the Man Without Brains) (A Man of Straw)  
(Scarecrow)

### Scene 3: The Road through the Forest

13. That is Love (That Must Be Love) (Sir Dashemoff)
14. Oh, Love's the Thing (When You Love, Love, Love) (Dorothy, Scarecrow, Nick)

### Scene 4: The Poppy Field

15. Poppy Song (Chorus)
16. Invocation & Death of the Poppies (Instrumental)

### Scene 5: (Transformation) The Poppy Field in Winter

17. Transformation (Instrumental)
18. Winter Jubilation (Instrumental)

## Act II

### Scene: The Courtyard of the Wizard's Palace

19. Phantom Patrol (The Phantom March) (Instrumental)
20. On a Pay Night Evening (Pay-Day) (Wizard and Chorus)
21. The Witch Behind the Moon (Cynthia and Chorus)
22. The Different Ways of Making Love (Dorothy and Cynthia)
- 23-29. Ball of All Nations (Dance of All Nations)
23. Waltz & Grand March (Instrumental)

- 24. Lanciers (Instrumental)
- 25. Schottische (Instrumental)
- 26. Connemara Christening (Wizard and Chorus)
- 27. Spanish Bolero (Scarecrow)
- 28. Wee-Highland Mon (Nick)
- 29. Rosalie, My Royal Rosie (Climb Down, My Honey Gal, To Me)  
(Dorothy)
- 30. I Love Only One Girl in the Wide, Wide World (Sir Dashemoff)
- 31. Sammy (Tryxie and Chorus)
- 32. Nautical Nonsense (Hurrah for Baffin's Bay!) (Scarecrow and Nick)
- 33. Star of My Native Land (Ensemble)

### Act III

Scene: The Borderland, Dividing the Kingdom of Oz from the Dominions of  
the Good Witch. Edge of the Domain of Oz

- 34. Cooks & Waitresses' Number (Chorus)
- 35. Tin Woodman and Scarecrow's Entrance (Instrumental)
- 36. Pimlico Malinda (Cockney Negro Song) (Lines of an American Coon  
Song) (Scarecrow and Nick)
- 37. Honey, My Sweet (Honey is Sweet) (Dorothy and Chorus)
- 38. Niccolo's Piccolo (Reprise) (Instrumental)
- 39. Finale (Ensemble)

### Added Songs

### Act II

- 21a. There's a Lot of Things You Never Learn at School (Cynthia)

31a. Tommy (Tryxie and Chorus)

33a. Flag of My Native Land (Ensemble)

### Act III

34a. The Traveller and the Pie (Scarecrow and Chorus)

36a. Must You (Scarecrow and Nick)

37.

a.

1. Honey, My Sweet (Honey is Sweet) (Dorothy and Chorus)
2. That's Where She Sits All Day (Scarecrow and Nick)

### De Luxe Version

### Act I

#### Scene 1: A Kansas Farm

1. Prelude (Instrumental)

2. Farm Life in Kansas (Instrumental)

3. The Cyclone (Instrumental)

#### Scene 2: (Transformation) The Country of the Munchkins, Land of Oz

4. Transformation (Instrumental)

5. Death of the Wicked Witch (Instrumental)

6. Locasta's Entrance (Instrumental)

7.

1. Niccolo's Piccolo (Cynthia)

2.

- a. The Tale of a Cassowary (Cynthia)
- b. The Tale of the Monkey (Cynthia)
- c. The Bullfrog And The Coon (Cynthia)
- d. Pocahontas (Tammany's Sister) (Cynthia)



8. Chant (Pastoria)

9.

- a. Daisy Donohue (Pastoria)
- b. Down on the Brandywine (Pastoria and Trixie)

10.

- a. Carrie Barry (Dorothy, Dashemoff, and Chorus)
- b. Come Take A Skate With Me (Merrily We Roll Along) (Dorothy)

11. The Scarecrow (Alas for the Man Without Brains) (A Man of Straw)  
(Scarecrow)

### Scene 3: The Road through the Forest

12.

- a.
  - 1. I Love You All The Time (Sir Dashemoff)
  - 2. Mary Canary (Sir Dashemoff)
- b.
  - 1. Only You (Sir Dashemoff)
  - 2. When the Heart is Sad (Sir Dashemoff)
- c. The Moon Has His Eyes on You (Sir Dashemoff)
- d. There's Nothing New to Say (Sir Dashemoff)
- e. I'm Waiting in Loveland for You (I've Waited in Loveland for You)

(Sir Dashemoff)

13. Oh, Love's the Thing (When You Love, Love, Love) (Dorothy, Scarecrow, Nick)

### Scene 4: The Poppy Field

14. Poppy Song (Chorus)

15. Invocation & Death of the Poppies (Instrumental)

### Scene 5: (Transformation) The Poppy Field in Winter

16. Transformation (Instrumental)

17. Winter Jubilation (Instrumental)

## Act II

Scene: The Courtyard of the Wizard's Palace

18. Phantom Patrol (The Phantom March) (Instrumental)
19.
  - a. The Tale of a Shirt (The Tale of the Red Shirt) (Wizard) (Wizard)
  - b. On a Pay Night Evening (Pay-Day) (Wizard and Chorus)
  - c. Julie Dooley (Wizard)
  - d. Meet Me Down At The Corner (Wizard)
  - e. Budweiser's a Friend Of Mine (Wizard)
20.
  - a. 'Twas Enough to Make a Perfect Lady Mad (Cynthia)
  - b. Insanity (A Daffy Ditty) (Cynthia)
- 21-28. Ball of All Nations (Dance of All Nations)
  21. Waltz & Grand March (Instrumental)
  22. Lanciers (Instrumental)
  23. Schottische (Instrumental)
  24.
    - a. Connemara Christening (Wizard and Chorus)
    - b. Pepita Maguire (Wizard)
    - c. Mrs. O'Harahan (Wizard)
  25.
    - a. Gooda Bye Fedora (Scarecrow)
    - b.
      1. Sitting Bull (Scarecrow and Chorus)
      2. Green Corn Dance (Instrumental)
  26. Wee-Highland Mon (Nick)
  27.
    - a. Under a Panama (Dorothy)
    - b. Rosalie, My Royal Rosie (Climb Down, My Honey Gal, To Me)  
(Dorothy)
  28. An Afternoon Tea (Dorothy, Scarecrow, Nick)
  - 29.

- a.
    - 1. Johnny, I'll Take You (Tryxie)
    - 2. Sammy (Tryxie and Chorus)
  - b. The Tale of a Stroll (Tryxie)
  - c. Johnnie Morgan (Tryxie)
  - d.
    - 1. Sammy (Tryxie and Chorus)
    - 2. Can't You See I'm Lonely (Tryxie)
  - e. Are You Sincere? (Tryxie)
  - f. Won't You Be My Baby Boy? (Tryxie)
- 30.
- a. I'll Never Love Another Love Like I Love You (I Never Loved A Love As I Love You) (Sir Dashemoff)
  - b. My Own Girl (Sir Dashemoff)
  - c. Sweetheart (Sir Dashemoff)
  - d. Dorothy (Sir Dashemoff) (?)
- 31.
- a.
    - 1. The Nightmare (Scarecrow and Nick)
    - 2. I'd Like To Go Halves In That (Scarecrow and Nick)
  - b.
    - 1. Nautical Nonsense (Hurrah for Baffin's Bay!) (Scarecrow, Nick and Chorus)
    - 2. Marching Thro' Georgia (Scarecrow and Nick)
  - c.
    - 1. Football (Scarecrow and Nick)
    - 2.
      - a. Marching Through Port Arthur (Scarecrow and Nick)
      - b. Old Hill Bolivar (Old Bill Bolivar) (Scarecrow and Nick)
- 32.
- a. The Wizard is No Longer King (Just a Simple Girl from the Prairie) (Ensemble)
  - b.
    - 1. Jack's the Lad (Sir Wiley Gyle)
    - 2. The Wizard is No Longer King (Just a Simple Girl from the Prairie) (Ensemble)

### Act III

Scene: The Borderland, Dividing the Kingdom of Oz from the Dominions of the Good Witch. Edge of the Domain of Oz

33. March (Instrumental)
34. Tin Woodman and Scarecrow's Entrance (Instrumental)
35. The Traveller and the Pie (Scarecrow and Chorus)
36. Must You (Scarecrow and Nick)
37.
  - a. Honey, My Sweet (Honey is Sweet) (Dorothy and Chorus)
  - b. The Sweetest Girl In Dixie (Dorothy)
  - c. It's Lovely to Love a Lovely Girl (Dorothy) (?)
  - d. How'd You Like a Girl Like Me? (Dorothy) (?)
  - e. Little Nemo and His Bear (Dorothy and Chorus)
  - f. Fraidy Cat (Dorothy)
38. That's Where She Sits All Day (Scarecrow and Nick)
39. Niccolo's Piccolo (Reprise) (Instrumental)
40. Finale (Ensemble)

## Lyrics

### Original Version

#### Prologue

*The curtain rises on a pantomime prologue. Gray tints prevail on the Kansas prairie and a small house at center stage. Dorothy, a Kansas girl, stands in the doorway. Aunt Em and Uncle Henry gaze at the coming storm. The music imitates the "moan of the approaching cyclone, increasing to a furious gale, during which [the] stage half darkens and [the] house is carried upward through the flies." The Kansas pantomime is followed by a quick curtain. - David Maxine*

#### Act I

##### Scene 1: The Country of the Munchkins

Prevalent blue tints over a landscape showing flowers and shrubs, with the dole-roofed dwellings of the munchkins in the distance. Scarecrow on pole near left upper entrance. Chorus discovered at rise.

## 1. Opening Chorus (Ensemble)

Munchkins:

Our hearts are sad, though our lips be glad—  
We're slaves of the Witch of the East!  
Of toil and care we must bear our share  
Until from our thrall we're released.  
The witch has a lash she will flash if we're rash—  
We're powerless her will to oppose;  
She rules us each day with malignant sway  
And mocks us wherever she goes!

We are Munchkins, wretched Munchkins,  
Slaves of an evil dame!  
We're all abused and much misused  
And yet we're not to blame.  
By magic cowed, with labor bowed,  
Most dreary is our lot:

*(Enter Witch of the East)*

For day by day. To our dismay,  
We're doomed to feel the knot!

Witch of the East:  
Oh, Munchkins—wretched Munchkins!  
How dare you thus rebel?  
Through punishment you will repent  
And this you know quite well.

[*Etc.*]

Witch of the East:  
Oh, Munchkins—wretched Munchkins!  
My just anger I'll subdue;  
But you've incurred by each rash word  
Some punishment, 'tis true.  
It's just a touch, and won't hurt much,  
So calm your nervous fears—  
Now! Ev'ry one must quick atone  
And box the other's ears!

Munchkins:  
Ow!—Wow!—Wow!—Ow!

Witch of the East:  
Come to me, I'll show you how!

*(She boxes one)*

Munchkins:  
Ow!—Wow! Here we bow!  
And beg a truce you will allow!

## 2. Song (Munchkins)

Hooray! Hooray! The Witch is dead!  
The house has fallen on her head!  
So now are we by chance set free  
And slaves no longer need we be!  
By fate's decree we're now set free,  
And slaves no longer need we be!

## 3. I'm an Innocent Kansas Girl (Dorothy)

I'm an innocent Kansas girl—  
As harmless as girl can be!  
Engulfed by the cyclone's mad whirl,  
Which nobody could foresee.

*[Etc.]*

My one wish is that I may return  
To Kansas and home again;  
I'll ne'er be content to sojourn  
In lands where sorcerers reign;  
The prairie is lonely I know,  
In spite of its fields of grain;  
But even though fierce cyclones blow  
Kansas my love will retain.

## 4. Farewell, Sweet Stranger (Farewell Chorus) (Munchkins)

Farewell, sweet stranger;  
Guard thee from danger;  
None would molest one so pretty.  
Journey unfearing  
While you are nearing  
The great Wizard's wonderful city.

5. The Scarecrow (Alas for the Man Without Brains) (A Man of Straw)  
(Scarecrow)

[See Later for Information]

1. Though I appear a handsome man,  
I'm only stuffed with straw.  
'Tis difficult a man to plan  
Without a single flaw.  
Though you might think my lovely head  
A store of lore contains,  
The farmer lack of skill displayed  
And quite forgot my brains.

When brains are missing from a head, [*Alt: When brains are Lacking in a head,*]

It's usually the rule  
That wisdom from the man has fled  
And he remains a fool.  
So though my charms are very great  
As I am well assured  
I'll never reach my full estate,  
Till brains I have secured.

Chorus:

Alas! for the man who has little in his noddle that he knows!  
He's under a ban  
And is called a rattle-pate where e'er he goes.  
He always does the very thing he never ought to do,  
He stumbles, and he fumbles, and is aimless.  
A lobster is he  
As anyone with half an eye can see,  
You can hear them jeer and sneer,  
For his wheels are out of gear--  
And it's plain he'll remain quite brainless.

2. When first upon a man you gaze  
You think he must be filled  
With wisdom worthy of your praise  
Condensed and quite distilled.  
But when at last he starts to speak  
And only wags his jaw  
You then decide that he's a freak

And merely stuffed with straw.

Then the way some people act  
Would lead you to suspect  
That they are brainless for a fact  
And shy on intellect.  
So 'tis a matter I deplore  
That in my cranium I  
Can never any knowledge store  
Till brains I can supply!

Chorus:

Alas! for the man who has little in his noddle that he knows!  
He's under a ban,  
And is called a rattle-pate where e'er he goes.  
He always does the very thing he never ought to do,  
He stumbles, and he fumbles, and is aimless.  
A lobster is he  
As anyone with half an eye can see,  
You can hear them sneer and jeer,  
For his wheels are out of gear--  
And it's plain he'll remain quite brainless.

*(Exeunt.)*

#### Scene 2: The Road Through the Forest

Prevalent blue tints over forest background. Practical mechanical bushes screening Tin Woodman near Center. Stump at right. Pavement of yellow brick to indicate road.

6. Oh, Love's the Thing (When You Love, Love, Love) (Nick)

Oh, Cynthia, Cynthia, I've been thinking,  
What an awful thing it was,  
To be without a heart, but now  
I'll get it from the Wizard of Oz!

*(Dance music)*

1. Oh! Love's the thing, that poets sing  
Their sweetest lays regarding.  
And none say nay, to love's gay sway  
Which wounds when not rewarding.  
Naught can allure the heart so sure



As one swift dart from Cupid  
And none, I know would dodge his blow,  
Unless exceeding stupid.  
For love's the thing, that poet's sing  
Their sweetest lays regarding,  
And all are gay, neath Cupid's sway  
All worldly cares discarding.

Chorus:

When you love, love, love in mad delirium,  
When you love, love, love is quite sincere you come.  
There is nothing so divine  
There is nothing half so fine,  
As the gladness of your madness  
When you love, love, love.

2. 'Tis vain, indeed, to intercede  
When love is onward rushing.  
Though each gallant may rave and rant  
And ev'ry maid be blushing.  
Disaster might the world affright  
Or earthquakes quite overthrow it, —  
We all might go to Jericho  
And not a lover know it!  
There's little need to intercede  
When love is onward rushing.  
For each gallant will rave and rant  
And maids be coyly blushing!

Chorus:

When you love, love, love in mad delirium,  
When you love, love, love is quite sincere you come.  
There is nothing so divine  
There is nothing half so fine,  
As the gladness of your madness  
When you love, love, love.

7. The Merry Go Round (Dorothy, Scarecrow, Nick)

*Dorothy, the Scarecrow, and the Tin Woodman sing and dance "The Merry Go Round." The lion assists, but only in the dancing. There are no lyrics for this song in the first draft script. - David Maxine*

[Lyrics Missing. Music held in the Gaylord Music Library Spec Manuscript Scores]

### Scene 3: The Deadly Poppy Field.

Background of brilliant red flowers, showing an extensive poppy field.  
Female chorus, dressed in stem-green tights, with broad red poppy leaves projecting from their shoulders—leaving their heads visible, with golden stamens in their hair—are grouped to form a continuation of the poppy field, the red leaves from their shoulders nearly touching one another, and almost concealing their bodies when grouped.

### 8. The Poppy Chorus (Poppies)

Here's a poppy!  
There's a poppy!  
Poppies, poppies, everywhere!  
Bright and blooming,  
Each assuming  
Gorgeousness and splendor rare!  
If you tarry,  
All unwary  
Of our soporific powers,  
We'll detain you—  
And enchain you—  
So beware the poppy flowers!

### 9. Death Song (Poppies)

Breath our fragrance, guileless stranger—  
Breathe our fragrance, sweet and cloying!  
Never heed the meed of danger  
While our lan'grous scent enjoying.  
We are brilliant, gay, enticing,  
Gorgeous colorings displaying;  
Ev'ry breath of air we're spicing  
While beside us you're delaying!  
Soon will sleep,—deep sleep  
O'er your senses creep,  
And our perfumed breath  
Lead to death—grim death!  
If you falter by the way,  
If your laggard foot-steps stray  
Through the brilliant poppy field  
Unto sleep and death you'll yield.

## 10. The Poppy Chorus (Reprise) (Poppies)

Here's a poppy!  
There's a poppy!  
Poppies, poppies, everywhere!  
Bright and blooming,  
Each assuming  
Gorgeousness and splendor rare!

[*Etc.*]

## Act II

### Scene 1: The Gates of the Emerald City

## 11. I'm Here to Keep the People Out (The Guardian Of The Gate) (The Guardian of the Gates)

1. I'm here to keep the people in and keep them out.  
For none can thro' the portals pass while I'm about  
Beyond's the Emerald City where the Wizard rules in state,  
And I'm the man that guards the gate, the guardian of the gate.

Refrain:

The gate, the gate, the gate, the gate  
The glitt'ring, glist'ning gate.  
However grand and fine you be  
However humble don't you see,  
You've got to get the key of me—  
The guardian of the gate!  
The gate, the gate, the gate. the gate  
The glitt'ring, glist'ning gate.  
You've got to get the key of me—  
The guardian of the gate!

2. So gorgeous is the city that if you are wise  
You'll use a pair of goggles to protect your eyes;  
Within his hand the Wizard  
Holds your destiny and fate  
But I'm the man that guards the gate  
The guardian of the gate.

Refrain:

The gate, the gate, the gate, the gate  
The glitt'ring, glist'ning gate!  
Whate'er your name or your decree  
You must defer to my decree  
A person of authority—  
The guardian of the gate!  
The gate, the gate, the gate, the gate  
The glitt'ring, glist'ning gate.  
A person of authority—  
The guardian of the gate!

Scene 2: The Throne Room of The Wonderful Wizard of Oz  
Walls covered by mystic emblems. Large vacant throne in center, masked  
by green at back, shaped like a pair of out-stretched silver wings. Chorus of  
astrologers, witches, necromancers, sorcerers, etc. in background and  
either side of the great throne.

## 12. Song (Chorus)

Now, who thus dares to penetrate  
The throne room of our master great?  
The wise are those who hesitate  
To aggravate this potentate!  
Should you to see his face aspire  
He'll gratify your rash desires; [*sic*]  
Yet strangers always rouse his ire  
And oft expire before they retire!

## 13. The Wonderful Wizard of Oz (Wizard and Magic Workers)

Magic Workers:  
Oh, he is the wonderful wizard of Oz,  
The wizard of Oz is he,  
There isn't a juggle can cause him a struggle,  
He's a marvel of mystery!  
He's practiced in sorcery, magical lore  
Is never a bother to him anymore,  
He's dazzled and frazzled the jays by the score,  
He's the wonderful wizard of Oz.

Wizard (*as Head*):  
Hear me! Fear me!  
Never dare to queer me  
I'm the greatest necromancer ever was!

All my deeds with magic reek,  
I'm the whole thing so to speak,  
I'm the wonderful wizard of Oz!

Magic Workers:  
Hear him, fear him;  
Never dare to queer him,  
He's the greatest necromancer ever was,  
All his deeds with magic reek,  
He's the whole thing, so to speak,  
He's the wonderful wizard of Oz.

#### 14. I Know (Dorothy)

Oh, I long to be in Kansas  
Where the flowers and blizzards blow,  
Don't you know  
How they blow  
In Kansas?  
Where the fatted pigs are blooming  
And the girls are unassuming,  
Do you think  
You would wink  
In Kansas?

[*Etc.*]

Chorus: (*Dancing.*)

Yet I long to be in Kansas  
For the place is home to me,  
I'm as free as a flea,  
In Kansas.  
Where the scent of corn bread rises  
And the pumpkin in the pies is—  
I am gay  
All the day  
In Kansas.

#### 15. Song (Magic Workers)

Alas for the man, who has little in his noddle that he knows!  
He's under a ban and is called a rattle-pate where'er he goes.

[*Etc.*]

When you love, love, love in mad delirium,  
When to love, love, love, that's quite sincere you come

[*Etc.*]

#### 16. When You Want to Fool the Public (Wizard)

When you want to fool the public you will  
Find that all you need to do  
Is just to blink your eyes  
And look extremely wise  
And tell 'em you are quite a few!  
For everybody loves to feed a fake  
They love to cry "Gee Whiz!"  
"How wonderful it is!"  
No matter how absurd your schemes;  
That's right,  
It's a sight  
To watch the ninnies bite!

Just humbug the people well  
If ever you wish to excel;  
Their future foretell or work 'em a spell—  
They'll never get on to the fact that it's a sell.

#### 17. Minuet Chorus (Chorus)

*Paul Tietjens was very proud of this piece of music. On February 15, 1903, Tietjens was in New York City, preparing to sail for Europe. That evening, Tietjens visited W. W. Denslow and his wife in their new NYC home. The Wizard of Oz had opened at the Majestic Theatre less than a month earlier. Also attending the dinner were Grace Duffie Boylan and Denslow's old friend Charles W. Waldron, who wrote in the Lewiston [ME] Journal on Feb 17:*

After dinner we listened to some of the finest music it has ever been my luck to hear, as Paul Tietjens treated us to selections from The Wizard of Oz. Some of the music was grand. A minuet from the opera was one of the sweetest numbers, full of melody and well balanced. It was a regret to the composer that more was not made of it in the opera. Denslow suggested that it could come in during a snow storm after the poppy field scene and should be

stepped out by eight maidens                      dressed in spotless white and  
arrayed in furs. It was a happy thought and may be                      arranged in the  
future. This minuet should be as popular as the lullaby in Erminie.

It was to my ear much prettier.

*But Baum and Tietjens had been fond of this music even before it was introduced into the early draft of The Wonderful Wizard of Oz. Tietjens originally wrote the music for his first collaboration with Baum, the now-abandoned comic opera The Octopus.*

*Through Tietjens's journal we can follow the writing process of the song.*

On the morning of April 18, 1901, Paul Tietjens arose and went for a morning                      walk. He'd had a quarrel with his friend Ike Morgan the night before and the two                      were not speaking to each other. After the walk Tietjens spent all morning                      working on his piano technique, took a break for lunch, and returned to the piano                      to continue his exercises. But during his afternoon exercises he developed "the nucleus of a Minuet. I think it promises to be a real good one." The next morning                      Tietjens and Morgan made up their differences at breakfast.

*Ten days later, Tietjens again mentions that "the Minuet is in the nucleus," but makes it clear he intends to use it in Act II of The Octopus.*

*On May 4 Tietjens recorded, "I worked at the Minuet this morning and have now all of the material for it, but have not decided how to put it in the opera."*

*That evening Tietjens walked to the Studebaker Theatre to see The Pirates of Penzance, which Tietjens liked very much indeed.*

[The Pirates of Penzance] is not the style of opera we are writing. The second act                      consisted of nothing but music, and the comic element was subordinated to it.                      While it has very little music in it that can be remembered or whistled by the                      average operagoer, it                      is replete with beautiful music that is not above the heads of the audience.

*Tietjens also jotted down . . .*

. . . a remark that was made by a young lady sitting behind me. She spoke of it                      not being funny in a dissatisfied sort of way. The people want to be amused                      after all, and that is the reason our opera ought to be a success, for it certainly is                      funny enough . . .

*Tietjens continued his work on The Octopus, seemingly jumping from number to number, each in a different state of completion. On May 6, he noted, "Have made some alterations in the Minuet and have now gotten it almost the way I want it." Tietjens finished arranging "The Minuet" on May 9, 1901.*

*Years later, in the July 7, 1909, issue of the San Francisco Call, Baum told a fanciful story about how the Wizard of Oz stage show came to be written. Baum has compressed the history and deleted any mention of The Octopus, but he ends the story stating that Tietjens used the "Minuet" as an audition piece to entice Baum into adapting The Wizard of Oz for the stage.*

[Tietjens] sat down at the piano and began to play. It was a minuet, a delicate, dreamy morceau, so dainty in conception, so rippling with melody that I drew a long breath when the last sweet notes died away. It was afterward the famous "Poppy chorus" in The Wizard of Oz.

*While Baum's chronology is out of order, his fondness for Tietjens's melody seems authentic. The music began as a number in the Fancy-Dress Ball in The Octopus, it became a "Minuet Chorus" for the Attendants of the Wizard in the earliest draft of The Wizard of Oz, and finally found its home in the deadly Poppy Field. - David Maxine*

*(Sung and danced by eight men and eight women)*

In the throne room of Oz,  
The Mighty one,  
We daintily tread,  
Who so graceful and so fascinating?  
Who so coy and captivating?  
All the mazes of courtly minuets  
We skillfully tread,  
We are glowing with delight while  
Into the dance we are led.

While the strains of soft music float  
Our very souls to ensnare,  
We can never, never, tire of dancing—  
Every motion is entrancing!  
[Line missing here.]  
Ev'ry heart free from care;  
There's an ecstasy in each step  
That's far beyond all compare!



Glide—with proud and stately stride!  
And then with spirits gay  
We slowly whirl away.  
Bow—to ev'ry partner now!  
And then with perfect grace  
We chassez to our place.

*(Dance music)*

Merry and fleet  
Are the small twinkling feet!  
Intoxicating joy with the moment employ—  
Fair cheeks blushing bright  
'Neath a lover's warm glance—  
There is happiness for all Maidens  
In the rhythmical dance!

In the presence of Oz,  
The Mighty one,  
We daintily tread,  
We can never, never tire of dancing—  
Every motion is entrancing!  
All the mazes of courtly minuets  
We skillfully thread,  
We are glowing with delight while  
Into the dance we are led.

## 18. Finale Act II (Ensemble)

Wizard:  
A man may circumnavigate the globe—

Chorus:  
In sixty days

Wizard:  
Or fly through the air, the birds to emulate—

Chorus:  
In many ways!

Wizard:  
The secrets of the planets he may probe—

Chorus:  
With microscopes!

Wizard:  
But no one yet has ever conquered fate!

Chorus:  
Or ever hopes—  
To conquer fate—  
To conquer fate!

Though your strength be great,  
Though of wisdom you may prate  
Though you bluster like an eastern potentate;  
Though you early work and late,  
Though you're strictly up-to-date—  
'Tis beyond your power to ever conquer fate!

Nick:  
A man may win the love of any maid—

Chorus:  
If he can last!

Scarecrow:  
Or in his head a pot of brains locate—

Chorus:  
Of knowledge vast!

Dorothy:  
Or face an awful danger undismayed

Chorus:  
By any fear!

Dorothy:  
But trembles when he's face to face with fate—

Chorus:  
And that is queer!

No man is great  
Enough for fate!

Though his strength be great,  
Though of wisdom he may prate  
Though he blusters like an umpire at the plate  
Though to knuckle he may hate,  
Though he's not a cowardly skate—  
'Tis beyond your power to ever conquer fate!

Ensemble:

Then let us bow to fate's most stern decree,  
Since from her thrall, we never are free;  
Men are but puppets, buffeted through life,  
Helpless to stem the tide of woe and strife.  
Yet there's a Fate that kindly seems to be,  
Granting us pleasures, as you'll agree;  
Courage will often coax a smile from Fate,  
So let us courage cultivate!

Scene 3: Dark change or Transformation scene showing outside of palace  
with Oz ascending in balloon, others waving goodbye to him.

### Act III

#### Scene 1: The Forest of Fighting Trees

*The curtain rises on a "row of trees" stretching across the stage in the in-one position, "with movable branches, operated by men concealed behind the trunks." A forest backdrop hangs behind the animated trees, and "at extreme right the outline cabin of the Forest Witch, with practical door." - David Maxine*

#### 19. Back (Chorus of Fighting Trees) (Fighting Trees)

We are here to guard the forest from intrusion  
And to overwhelm our foes with dire confusion,  
Let the stranger well beware  
Ere he penetrate our lair,  
Or our mighty limbs will meet him in conclusion;

Back! Back! For we attack  
Our foes without the slightest hesitation.  
Back! Back! The power you lack  
To fight the fiercest trees in all creation.

#### 20. I'm Freakishly Wicked (Forest Witch)

I'm freakishly wicked,  
I'm sneakishly wicked,  
No one is so wicked as me  
I'm charmingly wicked  
Alarmingly wicked  
No person more wicked could be.

You may stand in fearful attitudes before a bandit chief,  
Or chirp in silly platitudes about a callous thief  
The pirates and the franchise-grabbers seem as black as pitch  
But there isn't one can hold a candle to this Wicked Witch.

21. Back (Chorus of Fighting Trees) (Reprise) (Fighting Trees)

Back! Back! For we attack  
Our foes without the slightest hesitation.  
Back! Back! The power you lack  
To fight the fiercest trees in all creation.

Scene 2: The Rocky Hill of the Hammerheads

22. Song of the Hammerheads (Laughing Chorus and Dance)  
(Hammerheads)

*([Tin Woodman] starts to mount rocks when the Hammerheads appear from behind rocks, darting here and there and changing places with one another during Chorus.)*

1st Half: Well here's a lark  
2nd Half: Ha, ha, ha!  
1st Half: We should remark!  
2nd Half: Ha, ha, ha!  
1st Half: These ninnies think that they can pass our rocky hill.  
2nd Half: Ha, ha, ha!

1st Half: But we're intent  
2nd Half: Ha, ha, ha!  
1st Half: To circumvent  
2nd Half: Ha, ha, ha!  
1st Half: All trespassing and we'll resent it with will.  
All: We will

[*Etc.*]

23. The Stocking Song (Dorothy, Scarecrow, Nick)

*Dorothy, holding one shoe in each hand, sings and dances "The Stocking Song." - David Maxine*

Dorothy:  
Oh, it's really quite provoking  
While the charm we are invoking,  
That my little tootsie-wootsies must go bare, bare, bare.

Though each foot has still a stocking,  
Such a sight is very shocking,  
And I hope no naughty man will dare to stare, stare, stare.

*(Dancing.)*

'Tis a horrid sight,  
Yet my feet so light,  
Go tripping and slipping quite merrily.

All: Quite merrily!

*[Etc.]*

*(Dancing.)*

Dorothy:  
Yet I'll be discreet  
While my stocking'd feet  
Go tripping and skipping quite merrily!

All:  
Quite merrily!

Dorothy:  
Do not be dismayed  
If you feel afraid  
Why you need not look up, necessarily.

All:  
No, verily.

Scene 3: The Ruby Palace of Glinda the Good

## 24. Song (Glinda's Bodyguards)

*At curtain up, Glinda's all-girl bodyguard is marching and singing. -  
David Maxine*

Although you may not think we're a very military band  
We are held in high esteem by the people of this land,  
For wherever we are seen, ev'ry body knows at once that we  
Will defend our Glinda's person from the least indignity.

We are the body-guard of Glinda, the Good;  
We shield her from her enemies as good soldiers should;  
For nothing can harm her while we are on duty,  
To save her from molestation it is understood  
We'd die for her willingly—we really think we would.

## 25. The Traveller and the Pie (Scarecrow and Chorus)

Scarecrow:  
One day a weary traveller walked down a country road—

Principals:  
Did he?

Scarecrow:  
I think he did.

His circumstances were reduced, and his appearance showed—

Principals:  
Did it?

Scarecrow:  
I think it did.

With hunger he was suffering;  
It was an old complaint.  
He'd tramped upon the highway  
Till he felt used up and faint,  
And he uttered words  
That couldn't be endorsed by any saint—

Principals:  
Did he?

Scarecrow:  
I think he did.

Chorus:  
Oh the weary, weary traveller!  
The weary, weary trav-el-ler!  
The weary, weary, weary, traveler,  
The weary, weary, weary, trav-el-ler!

[*Etc.*]

26. Oh, Love's the Thing (When You Love, Love, Love) (Reprise) (Nick and Chorus)

Nick:  
When you love, love, love in mad delirium,  
When you love, love, love is quite sincere you come.  
there is nothing so divine  
There is nothing half so fine,  
As the gladness of your madness  
When you love, love, love.

Chorus:  
When you love, love, love in mad delirium,  
When you love, love, love is quite sincere you come.  
There is nothing so divine  
There is nothing half so fine,  
As the gladness of your madness  
When you love, love, love.

27. He Had Such a Taking Way (Nick and Chorus)

*The music and lyrics are not known to survive. - David Maxine*

[Lyrics Missing]

28. Think It Over Carefully (Nick)

[Lyrics Missing]

29. The Milkmaid's Song (Dorothy)

*L. Frank Baum originally wrote "The Milkmaid's Song" for Dorothy to sing in the final act of his proposed 1901 musical comedy The Wizard of Oz. This version of the show was never produced. But it was later revised under Julian Mitchell's supervision and became a Broadway smash in 1903. In the song Dorothy explains why she must turn down the opportunity to stay in Oz because back home she is a different kind of royalty.*

*Toward the end of their first-draft version of the Wizard of Oz musical, L. Frank Baum and Paul Tietjens have made both the Scarecrow and Tin Woodman kings—of the Emerald City and the Country of the Munchkins, respectively.*

Glinda: Well, everything seems to be turning out splendidly. (To Dorothy) You ought to be proud to have two kings with you.

Dorothy: They're all right to draw to, but I wouldn't bet much on this pair. I'm not proud. I don't want to be a queen.

*Dorothy then performs "The Milkmaid Song," an up-beat number about how she would rather spend her life back on the Kansas farm as a dairymaid, "a farm-yard dignitary."*

*This is the first time Baum has suggested in script or song that the Kansas farm is a dairy farm. The song predates the introduction of Dorothy's pet heifer, Imogene, as well—Dorothy won't get a pet cow until draft three. So perhaps this song is the inspiration for Dot's bovine companion.*

*The lyric survives in Baum's 1901 typescript and Baum was fond enough of it that he included it in his Juvenile Speaker and Baum's Own Book For Children. The actual music which was written by Paul Tietjens is not known to survive. James Doyle and David Maxine have reconstructed the song using two melodies from Tietjens 1903 Wizard of Oz score. The verse is taken from a section of the Act II Finale called Happy Maiden and the chorus is from the Act I Finale Winter Jubilation section. - David Maxine*

1. Oh, the maid that minds the dairy  
Is the farm-yard dignitary  
And her rule is arbitrary  
Where the meek-eyed heifers browse;  
All the day she has to putter  
Skimming cream and churning butter,  
And at twilight out she'll flutter  
With her pail to milk the cows.

Chorus:  
So, boss! so, boss! so boss!—so!



Don't be cross or make a fuss  
But let the sweet milk flow!  
Never kick or mind the flies,  
Switch your tail or blink your eyes—  
You'll be good if you are wise—  
So, boss!—so!

2. Oh, the maid that minds the dairy  
Is to no one secondary,  
And it's very necessary  
That she understands her work.  
She must gentle be and skillfull  
Or her pail she'll never fill full  
For the bossie-cow is willful  
And her duty loves to shirk.

Chorus:  
So, boss! so, boss! so boss!—so!  
Don't be cross or make a fuss  
But let the sweet milk flow!  
Never kick or mind the flies,  
Oh, never switch your tail  
Oh, never ever switch your tail or ever blink your eyes.  
So, boss! so, boss! so boss! So, boss!

*Alternate First Verse:*

Oh, the maid who minds the dairy  
Is a barnyard dignitary  
And her rule is arbitrary  
Where the brown-eyed bossies browse.  
Every day she has to putter,  
Skimming milk and churning butter.  
And at twilight out she'll flutter  
with her pail to milk the cows!

30. Grand Finale (Ensemble)

*The entire cast then performs a "Grand Finale" consisting of several of the catchiest airs sung by principals and chorus. - David Maxine*

[Lyrics Missing]

Scene 4: Transformation Scene

*Then follows a transformation scene showing Dorothy on the Kansas Prairie, clasped in the arms of her Aunt. - David Maxine*

## Chicago Version

### Act I

#### Scene 1: A Kansas Farm

*The show's first scene, "A Kansas Farm," was painted by Fred Gibson from designs by Walter W. Burridge. It had a golden tint, augmented by the lighting, to reflect autumnal sunshine." An extant newspaper photograph shows the farm scene as the cyclone is about to hit. A set piece depicting the front of the Gale farmhouse stands at the left side of the stage. It is two stories high with a dormer window, a chimney, and a porch. The front yard is enclosed by a white picket fence. Cut-out flats depicting trees and vegetation can be seen at either end of the scene. Hay wagons stand at the center of the stage near the rear. The painted backdrop shows flat farmland and the horizon. - Mark Evan Swartz*

1. Prelude (Instrumental)

2. Farm Life in Kansas (Instrumental)

*Act I begins with a pantomime scene entitled "A Kansas Farm," staged with musical underscoring. In a golden autumnal setting, farmers are busy with their work. Meanwhile, Dorothy Gale (a young woman of unspecified age) and her cow, Imogene, play, and a golfer looking for his golf ball flirts with a farm maid.*

*The scene showing the Kansas farm and the ensuing cyclone was one of several scenes repeatedly singled out by the critics. In fact, several articles warned prospective audiences to arrive at the theater on time so as not to miss the spectacular special effect of the storm. The scene's action was performed without dialogue, but there was musical underscoring. Dorothy and her cow, Imogene, played near her house. On the other side of the stage an old man read a newspaper, Farm hands worked in the field nearby, and women toiled over washpans. A horse with a hayrack was driven onto the stage, and some farm girls threw apples and wisps of hay at it. A golfer in search of a lost golf ball jumped over a stone wall, but instead of finding the missing ball, he began flirting with one of the girls. - Mark Evan Swartz*

*In the Chicago premiere Dorothy wore a white dress with red polka-dots and a solid red apron. - David Maxine*

*(Pastoral Scene. Farm hands, load hay on wagon. Old man reads paper, right of stage. Dorothy crosses with her pet calf Imogene, and goes into house. Young folks pelt each other with apples and hay. Golfer appears looking for golf-ball. Two dairy-maids cross with pail in hand. Flirting and love making.)*

*(At the rise of the curtain farm hands discovered. House servants are busy performing their various duties. One man on a wheat rack, Servants cleaning pans, etc. in front of the house. Several girls enter carrying apples. They pelt the man on the wheat stack. Farm wagon with horse enters.)*

### 3. The Cyclone (Instrumental)

*A cyclone interrupts the activity and carries Dorothy and her house into the sky.*

*Suddenly a rumble of thunder was heard, and the old man pointed toward an approaching storm. The horse was stowed away in the barn, and the people ran for cover.*

*The stage lights now slowly dimmed, and in a moment of total darkness, amid the sound of cymbals and kettledrums, a gauze screen was lowered. In the balcony, a magic lantern equipped with rotary slides was used to project the whirling cyclone onto the screen. In the original novel, W. W. Denslow had illustrated the storm lifting up the farmhouse, a cart, and some hay, but Julian Mitchell elaborated on this by also using the lantern to show Dorothy, her house, and Imogene-as well as all manner of other people, buildings, animals, and objects - flying through the air. - Mark Evan Swartz*

*Reviews of the original production indicated that the cyclone slides showed Dorothy, her pet cow Imogene, her farm house and all kinds of people, buildings and animals flying in the air. The effect is projected on a scrim: a special fabric that can be illuminated from the front or back to produce special optical effects in a theater production. - Joseph Rubin*

*The cyclone [was] a form of chromotrope, a kaleidoscopic-like effect that exists in hundreds of variations. Two pieces of glass bearing identical, often swirling, patterns that revolve in opposite directions. - Larry Rakow*

*(As Cyclone approaches, old man throws down his paper, clasps his hands calling people around him, points to the sky, and all flee, leaving stage empty. Cyclone Scene, operated on gauze curtain by stereopticon.)*

*(Suddenly old man reading paper, rises and points to the approaching cyclone. Connection on part of everyone. They all excitedly and frantically rush off stage. The cyclone effect is worked upon the gauze.)*

#### Scene 2: (Transformation) The Country of the Munchkins, Land of Oz

*The following scene, "The Country of the Munchkins," was painted by Herbert Martin from designs by Burrige. A photograph of this setting reveals a large painted castle with turrets in the right distance and a small painted windmill slightly left of center. The outline of various forms of vegetation can be made out at the right. In the center of the stage is a large maypole.*

*The Munchkin Maidens wore dresses of delft blue and white and pointed hats, while the Munchkin Youths sported blue short pants, long sashed overshirts, and wide-brimmed hats. - Mark Evan Swartz*

#### 4. Transformation (Instrumental)

*In scene 2 the lights go up on the predominantly blue "Country of the Munchkins."*

*When the lights went up again, the scene had changed to the Country of the Munchkins, where a chorus of Munchkins, dressed in blue, were seen posed about a maypole. - Mark Evan Swartz*

*(The scene then changes. When the lights go up chorus discovered all dressed in blue and posed about a Maypole.)*

#### 5. Maypole Dance (Instrumental)

*Here a chorus of Munchkins dances around a maypole.*

*There was a brief dance before the cyclone approached and the Munchkins fled. - Mark Evan Swartz*

*(Cyclone dies out, stage gradually lightens, revealing Munchkins (in blue) who dance a May-Pole dance. Wicked Witch enters, and beats at Munchkins with broom.)*

*(A Maypole dance follows. Then the entrance of the Wicked Witch. She drives them about the stage until someone calls her attention to the approaching cyclone.)*

#### 6. Death of the Wicked Witch (Instrumental)

*A storm approaches, and they rush about wildly. The lights gradually go out and then come up to show much to the Munchkins' amazement, Dorothy's house in the scene.*

*The lights went out again, and when they came up. Dorothy's Kansas farmhouse, the worse for wear, now appeared in the midst of the Munchkins country. This whole cyclone scene lasted between fifteen and twenty minutes." - Mark Evan Swartz*

*(Cyclone arises, stage darkens, and when It lights up again, Dorothy's house is seen (right back) where it has been blown from Kansas.)*

*(All rush about wildly. Lights gradually go out. When they go up again, a house similar to the farmhouse of the Kansas Scene is discovered [right back]. It is in a dilapidated condition.)*

#### 7. Locasta's Entrance (Instrumental)

*([Munchkins] advance to [Cynthia]. Witch of the North enters and halts them.)*

#### 8. Niccolo's Piccolo (Cynthia)

*We are also told [by reviewers] that the first song in the show, "Niccolo's Piccolo," was sung by Cynthia, backed by a whistling chorus, which presumably imitated the sounds of the piccolo. - Mark Evan Swartz*

1. Not with the sighing flute, sought he to press his suit  
Nor with the twinkling lute came he zum-zumming  
Not on the light guitar, under the twilight star  
Could he be heard afar, tenderly strumming

Chorus:

But, from his piercing piccolo, my highly gifted Niccolo  
Could charm with much celerity this melody divine  
Defying fell malaria, he'd execute this aria  
With marvelous dexterity, each night at half past nine

*(Whistling chorus with piccolos.)*

2. Not with the violin, sought he my heart to win  
Nor with the mandolin came he a-wooing  
Not on the slide trombone, played he a mellow tone  
Singing of love alone, sighing and suing

Chorus:

But, from his piercing piccolo, my highly gifted Niccolo  
Could charm with much celerity this melody divine  
Defying fell malaria, he'd execute this aria  
With marvelous dexterity, each night at half past nine

*(Whistling chorus with piccolos.)*

*(Cynthia and chorus all exeunt at end of whistling refrain.)*

9. Chant (Pastoria)

*(Spoken.)*

This ought to make heroes of you all.

*(Chanting.)*

"When we were children we cried for Pastoria,  
When we were young we sighed for Pastoria,  
When we grew up we died for Pastoria.  
Oria, oria, peerless Pastoria."

*(Aside.)*

When we were children we cried for Pastoria! Now, wouldn't that wilt the  
feathers on Maud's new boa!

10. In Michigan (Pastoria)

Pastoria and Chorus:

I'm fond of the girls from Tennessee,  
For they are extremely coy,  
But there's another girl for me,  
She's the girl from Illinois.  
With the damsel fair from gay Delaware  
I'd giddily coquette.  
But the girl for me beyond compare,  
In old Michigan is met.

Chorus:

In Michigan, In Michigan!  
I would that I were rich again!  
A ticket I'd buy,  
And away I'd fly  
To the far-off fields of Michigan.  
In Michigan, In Michigan,

My tent I'd like to pitch again.  
I've a sweetheart true  
In Kalamazoo  
And that's what I've got in Michigan.

Pastoria and Chorus:  
The Georgia girl is a perfect peach,  
The Maine girl takes the bun  
Of the Oregon girl I love to preach  
For she second stands to none.  
Oh the Texas girl is a downright pearl,  
And a dainty dream besides,  
But the girl that can give them all a twirl,  
In old Michigan resides.

Chorus:  
In Michigan, In Michigan!  
I would that I were rich again!  
A ticket I'd buy,  
And away I'd fly  
To the far-off fields of Michigan.  
In Michigan, In Michigan,  
My tent I'd like to pitch again.  
I've a sweetheart true  
In Kalamazoo  
And that's what I've got in Michigan.

In Michigan, In Michigan!  
I would that I were rich again!  
A ticket I'd buy,  
And away I'd fly  
To the far-off fields of Michigan.  
In Michigan, In Michigan,  
My tent I'd like to pitch again.  
I've a mother-in-law  
In Saginaw  
And that's what I've got in Michigan.

*(Exit chorus right and left.)*

#### 11. The Man Who Stays in Town (Pastoria and Tryxie)

*Tryxie and Pastoria perform a song and dance entitled "The Man Who Stays in Town" (MacDonough/Sloane?) and then exit. - Mark Evan Swartz*

[Lyrics Missing]

12. Carrie Barry (Dorothy, Dashemoff, and Chorus)

*Early in the first act of the 1903 Wizard of Oz Sir Dashemoff Daily, the Poet Laureate of the Land of Oz, has fallen madly in love with Dorothy Gale, who has just arrived from Kansas. Sir Dashemoff mistakenly thinks Dorothy's name is Carrie Barry and has written a song for her. On discovering the song, Dorothy foolishly wastes one of the three wishes granted to her by a magical Ruby Ring she has been given by the Witch of the North. Suddenly Dorothy KNOWS the song and she sings it for Dashemoff. The plot at its finest!*

*The lyric for Carrie Barry was written by L. Frank Baum. But exactly who wrote the music is up for debate. It was either Paul Tietjens or A. Baldwin Sloane. Or possibly both. In 1902 the song was credited to Baum and Tietjens, but from 1903 on it was credited to Sloane. No sheet music for the song was ever published. - David Maxine*

*The scene in Act I depicting the coming to life of the Scarecrow was also staged in such a way as to take the audience by surprise. While Dorothy and the chorus were singing "Carrie Barry," two stagehands dressed as farm hands quietly carried the Scarecrow onto the rear of the stage and placed him on a stile behind a set wall. Most of the audience was distracted by the musical number and did not pay much attention to the Scarecrow's arrival.*

*The reviewers sometimes explained a song's style or how it was staged. One critic, for example, described "Carrie Barry" as a "popular waltz affair. - Mark Evan Swartz*

*(During song the Scarecrow is carried on by two farmers and set up on at stile.)*

1. I dare not call her Caroline,  
I think of her as Carrie.  
Her eyes like stars at twilight shine,  
And she has won this heart of mine  
With glances none could parry.  
And when she smiles a smile divine  
With cruelty then I task her,  
This dainty maid knows I'm afraid  
To boldly up and ask her.

Chorus:



Airy, fairy, Carrie Barry,  
Will you marry me?  
I'm as much in love with you  
As any man can be.  
Night and day, for you always  
I pine, and pine, and pine.  
Airy, fairy, Carrie Barry,  
Say, will you be mine?

2. And though untold, this love of mine,  
This love shall never vary.  
I'm looking for some little sign,  
One spoken word, one written line--  
To bid me hope and tarry.  
And truth it is, that I opine  
She looks upon me coldly.  
That's why I fear, when she is near,  
To up, and ask her boldly.

Chorus:

Airy, fairy, Carrie Barry,  
Will you marry me?  
I'm as much in love with you  
As any many can be.  
Night and day, for you always  
I pine, and pine, and pine.  
Airy, fairy Carrie Barry,  
Say, will you be mine?

Airy, fairy, Carrie Barry,  
Will you marry me?  
I'm as much in love with you  
As any many can be.  
Night and day, for you always  
I pine, and pine, and pine.  
Airy, fairy Carrie Barry,  
Say, will you be mine?

*(At end of song chorus exits right and left.)*

13. The Scarecrow (Alas for the Man Without Brains) (A Man of Straw)  
(Scarecrow)

*This was one of the earliest written songs for the Baum and Tietjens musical extravaganza The Wizard of Oz. The lyrics first appeared in Baum's 1901 first draft script. But there is some evidence that the music is from a song called "For I am a Great Promoter," written by Baum and Tietjens for their unproduced and uncompleted 1901 comic opera The Octopus.*

*The Scarecrow is the first song in the 1903 Wizard of Oz that is truly "Ozzy". In it our favorite hay-stuffed personage introduces himself to Dorothy and the world for the first time. The role of the Scarecrow was created by Fred A. Stone whose raspy voice and seemingly boneless body were virtually made for this song.*

*The Scarecrow was published in two different formats: First in the traditional Witmark song sheet format with the "fancy-lettered" cover and then in early 1903 as a newspaper supplement featuring a photo of Stone as the Scarecrow. Both formats feature identical (though differently engraved) music and lyrics. - David Maxine*

*Stone executed a loose-limbed dance and clowned feverishly when he performed his first song of the evening, "Alas for the Man without Brains." - Mark Evan Swartz*

*The Scarecrow's song was followed by an eccentric dance that featured wobbly-legged leaps and bounds across the stage. - Armond Fields*

1. Though I appear a handsome man,  
I'm only stuffed with straw.  
'Tis difficult a man to plan  
Without a single flaw.  
Though you might think my lovely head  
A store of lore contains,  
The farmer lack of skill displayed  
And quite forgot my brains.

When brains are missing from a head, [*Alt: When brains are Lacking in a head,*]  
It's usually the rule  
That wisdom from the man has fled  
And he remains a fool.  
So though my charms are very great  
As I am well assured  
I'll never reach my full estate,  
Till brains I have secured.

Chorus:

Alas! for the man who has little in his noddle that he knows!

He's under a ban  
And is called a rattle-pate where e'er he goes.  
He always does the very thing he never ought to do,  
He stumbles, and he fumbles, and is aimless.  
A lobster is he  
As anyone with half an eye can see,  
You can hear them jeer and sneer,  
For his wheels are out of gear--  
And it's plain he'll remain quite brainless.

2. When first upon a man you gaze  
You think he must be filled  
With wisdom worthy of your praise  
Condensed and quite distilled.  
But when at last he starts to speak  
And only wags his jaw  
You then decide that he's a freak  
And merely stuffed with straw.

Then the way some people act  
Would lead you to suspect  
That they are brainless for a fact  
And shy on intellect.  
So 'tis a matter I deplore  
That in my cranium I  
Can never any knowledge store  
Till brains I can supply!

Chorus:  
Alas! for the man who has little in his noddle that he knows!  
He's under a ban,  
And is called a rattle-pate where e'er he goes.  
He always does the very thing he never ought to do,  
He stumbles, and he fumbles, and is aimless.  
A lobster is he  
As anyone with half an eye can see,  
You can hear them sneer and jeer,  
For his wheels are out of gear--  
And it's plain he'll remain quite brainless.

*(Exeunt.)*

*Alternate Second Verse:*

No doubt when on a man you gaze  
You think he must be filled  
With wisdom worthy of your praise  
Condens'd and quite distilled  
But when he once begins to speak  
He merely wags his jaw  
And you decide that he's a freak  
And only stuff'd with straw

And then the way some people act  
Will lead you to suspect  
That they are brainless, for a fact  
And shy on intellect  
So, 'tis a matter I deplore  
That in my noddle I  
Can never any knowledge store  
Till brains I can supply

### Scene 3: The Road through the Forest

*"The Road through the Forest" has a painted backdrop showing a road flanked by trees and, in the distance, hills and more trees. Flats and cutouts of vegetation stand on either side of the road. - Mark Evan Swartz*

#### 14. Love Is Love (Sir Dashemoff)

1. Though men are all protesting  
In accents interesting  
A love that's warmer than the summer sun  
And passionately pleading  
Their tender hearts are bleeding  
And you are certainly "the only one!"  
'Tis well to take their protestations  
With a grain of salt  
They may have said the same sweet thing before  
For all their eloquence  
Their pretty compliments  
Are quite appropriate to state to ladies by the score

#### Chorus

Love is Love, and cannot be dissembled  
Love is Love, and cannot be assumed  
When true love upon your lips has trembled  
To its thrall you're quickly doomed

Love is Love, its signet is devotion  
Love is Love, that signet all may read  
He who forges love must have a notion  
Maiden's hearts are very innocent and soft, indeed!

Love is Love, and cannot be dissembled  
Love is Love, and cannot be assumed  
When true love upon your lips has trembled  
To its thrall you're quickly doomed  
Love is Love, its signet is devotion  
Love is Love, that signet all may read  
He who forges love must have a notion  
Maiden's hearts are very innocent and soft, indeed!

2. A girl may seem exacting  
To lovers, and distracting  
Unless a man can prove his love be true  
Perhaps she's arbitrary  
And cold and quite contrary  
And calmly leads him on to madly woo  
And yet the girl has no intention  
To become his wife  
That's quite another question, don't you see?  
She knows though he may plead  
He never will succeed  
Unless her own elusive heart succumbs to love's decree

Chorus:  
Love is Love, and will not bear denying  
Love is Love, the arbiter of fate  
So 'tis useless love to be defying  
Or its follies to debate  
Love is Love, a champion all undaunted  
Love is Love, the Prince who charms us all  
So take care that love is never flaunted  
Every loyal heart should answer gladly to his call.

Love is Love, and will not bear denying  
Love is Love, the arbiter of fate  
So 'tis useless love to be defying  
Or its follies to debate  
Love is Love, a champion all undaunted  
Love is Love, the Prince who charms us all  
So take care that love is never flaunted

Every loyal heart should answer gladly to his call.

*(Dashemoff exits left.)*

15. Oh, Love's the Thing (When You Love, Love, Love) (Dorothy, Scarecrow, Nick)

*After Dorothy and the Scarecrow discovered the Tin Woodman, the three friends sang one of the show's hits - "When You Love, Love, Love" - close to the apron of the stage. At the conclusion of the number, they exited and the stage went dark.*

*Its staging was kept fairly simple; it was performed downstage in front of a drop while the big Poppy scene was being set up behind it. - Mark Evan Swartz*

Nick: *(Sings, dancing to time.)*  
Oh, Cynthia, Cynthia, I've been thinking,  
What an awful thing it was,  
To be without a heart, but now  
I'll get it from the Wizard of Oz!

*(Dance music, and business [with] Scarecrow)*

Oh! Love's the thing, that poets sing  
Their sweetest lays regarding.  
And none say nay, to love's gay sway  
Which wounds when not rewarding.  
Naught can allure the heart so sure  
As one swift dart from Cupid  
And none, I know would dodge his blow,  
Unless exceeding stupid.  
For love's the thing, that poet's sing  
Their sweetest lays regarding,  
And all are gay, neath Cupid's sway  
All worldly cares discarding.

When you love, love, love in mad delirium,  
When you love, love, love is quite sincere you come.  
There is nothing so divine  
There is nothing half so fine,  
As the gladness of your madness  
When you love, love, love.

All:

When you love, love, love in mad delirium,  
When you love, love, love is quite sincere you come.  
There is nothing so divine  
There is nothing half so fine,  
As the gladness of your madness  
When you love, love, love.

Dorothy:  
I've heard it said that Love is fed  
On gifts of costly treasure,  
But it's so nice, I'm sure the price,  
No lover cares to measure.  
All other things are quite forgot  
When once your heart is captured  
You guess if you're alive or not  
So madly you're enraptured.  
But though of love you gaily sing  
'Twill turn your heart quite stony,  
To end the whirl and find the girl  
Is seeking "Alimony."

When you love, love, love in mad delirium,  
When you love, love, love is quite sincere you come.  
There is nothing so divine  
There is nothing half so fine,  
As the gladness of your madness  
When you love, love, love.

All:  
When you love, love, love in mad delirium,  
When you love, love, love is quite sincere you come.  
There is nothing so divine  
There is nothing half so fine,  
As the gladness of your madness  
When you love, love, love.

*(Dance music)*

#### Scene 4: The Poppy Field

*"The Poppy Field," which also has a painted backdrop, cutouts, and flats, depicts a dense grove of oversized poppies that fill the entire proscenium space. (The "living" Poppies stretch across the stage and mingle with the set so as to produce a three-dimensional effect.)*

*The Poppy scenes were achieved through a deft blending of lights, costuming, and properties. The gauze curtain became totally opaque when the stage behind it was dark, and the rain, the snow, and the sunbeams that appeared at various points in the scene were projected on it. Revolving magic-lantern discs were employed for the effects, just as they had been in the cyclone scene. Most of the flowers were chorus girls wearing green dresses and large red poppy hats. But to make the field appear to be full of blooms, artificial poppies on wobbly green stems supplemented the living flowers. Stagehands made the artificial flowers sway by manipulating strings attached to them. Green grass and trees were suspended from the flies. As the frost was summoned and the lights became dim, the women of the Poppy chorus slowly sank to the floor until only their large red hats were visible. Then, when the stage went dark, they ran off, and the projected image of falling snow was seen on the gauze curtain. Drops were quickly raised to the flies and their all-white counterparts lowered to the stage while the reindeer team assumed its position. As the lights came back on, the snow gradually stopped and the audience suddenly found itself in the middle of winter. - Mark Evan Swartz*

#### 16. Poppy Song (Chorus)

*Next, the spectators began to see vague forms behind a gauze curtain. Rain fell gently, and as one newspaper reviewer described it, "through the rain we discern, faintly at first, a field of poppy flowers of gigantic size. The rain ceases, the sun rises, and a golden glow fills the atmosphere and emphasizes the scarlet of the flowers, which now, raising their heads in the grateful sunshine are discovered to be young and graceful women." They sang the "Poppy Chorus." - Mark Evan Swartz*

*(The Poppy Field. The scene shows an extensive field of poppies, 30 or 40 young ladies dressed in costumes representing the poppy flower. They are so arranged that they practically fill the entire stage. The stage is in total darkness at the beginning of this scene. Gradually the lights are raised on the stage beginning red and gradually building up to a pale white light. All the girls stand with their hats alone showing. They sway their bodies and pantomime with their heads.)*

Poppy Flowers:

We are poppies in fairest splendor blooming fragrant always  
Through the mosses and the grasses looming  
Fascinations rare assuming.  
We delight when alone to pass the moments gaily at play  
Every petal graciously nods our many charms to display.



Poppy Queen:

For death like a breath, comes to all soon or late  
And mortals are the sport of a mischievous fate.  
So welcome the peace that we bring to mankind  
It is happiness to dream on, with ev'ry care left behind.

Poppy Flowers:

We are poppies in fairest splendor blooming fragrant always  
Through the mosses and the grasses looming  
Fascinations rare assuming.  
We delight when alone to pass the moments gaily at play  
Every petal graciously nods our many charms to display,  
Our charms to display,  
Our charms to display.

#### 17. Invocation & Death of the Poppies (Instrumental)

*The Scarecrow and the Tin Woodman entered, and Dorothy, in her sleep, summoned the Good Witch, who immediately appeared. Angered at what the Poppies had done, she railed against them for defying her power and called upon the cold winds of the frozen North to come and kill the flowers and revive the humans.*

*In her sleep Dorothy calls for the Good Witch, who now appears through the power of the magic ring. She sees what the Poppies have done and is enraged. In vengeance, she calls down the North Wind and the King of the Frost. Snow falls, and the Poppies wilt and die. - Mark Evan Swartz*

Dorothy: (*In sleep.*)

Oh, Locusta!

(*Witch of the North enters left coming to Dorothy.*)

Locusta:

Who calls me!

(*Sees Dorothy.*)

The child to whom I promised my friendship. She and her companions in the deadly grasp of these treacherous blossoms. Heartless and poisonous flowers, dare you defy the power of the Witch of the North.

(*Poppies raise their heads.*)

Defy me, who rules the North Wind and holds the Frost King as a willing subject? for this you shall die. For this shall I cloud the sunshine, which is your breath, and chill the warmth which gives you life.

*(Poppies raise heads.)*

Hail, winds of the frozen North! Come to my aid! Embrace these false blossoms, and wither them with your cold caresses! King of the Frost, you do I invoke in this, my hour of vengeance. Hurl your glittering atoms upon these cruel flowers.

*(Poppies kneel.)*

Congel their sap of life, and set upon them the icy seal of your freezing kiss, which kills as surely as does their own treacherous breath. Thus shall my enemies perish! Thus shall I restore to life these mortals who now sleep, and rescue the maiden I have sworn to protect!

#### Scene 5: (Transformation) The Poppy Field in Winter

*The final scene in Act I, "The Poppy Field in Winter," shows the same locale [as "The Poppy Field"] but with snow covering all the vegetation. Painted by Burrige, [it] had a setting of snow-covered vegetation, depicted through a backdrop and flats. Near the center was a ramp leading from the rear of the stage to the front. Down it came the sleigh that rescued Dorothy and her friends.*

*The Snow Girls wore white satin dresses trimmed with sequins and a multitude of balls of white fur. - Mark Evan Swartz*

*The snow effect [was] a standard magic lantern slide consisting of a pierced cloth curtain that moves between two rollers and looks like falling snow. - Larry Rakow*

#### 18. Transformation (Instrumental)

*Now a transformation scene began. As the Good Witch invoked the North Wind and the King of the Frost, shadows started to fall over the stage. Soon darkness covered the scene and snow came down.*

*Then, during a period of darkness, the scene transforms to "The Poppy Field in Winter." - Mark Evan Swartz*

*(Poppies shrink away, droop and fall to the ground, as the snow descends and the scene change to Scene 5: Winter Scene. The dimmer effect is*

*worked on gauge, hung behind proscenium. Lights are lowered and when out scene changes to Poppy Field in Winter.)*

## 19. Winter Jubilation (Instrumental)

*When light broke again, the flowers were gone, and the entire field was covered with snow. A team of reindeer hitched to a sleigh driven by a Snow Boy and Snow Girls was poised at the back of the stage. They stood ready to whisk the reviving Dorothy and her friends away to the Emerald City. The ensuing blackout marked the end of Act I.*

*A Snow Boy and Snow Girls, with a sleigh and a team of reindeer, are now seen upstage amid the falling snow. As the curtain falls, they are poised to rescue the slowly reviving sleepers. - Mark Evan Swartz*

[See Later for Description.]

## Act II

### Scene 1: The Gates of the Emerald City

## 20. I'm Here to Keep the People Out (The Guardian Of The Gate) (The Guardian of the Gates)

1. I'm here to keep the people in and keep them out.  
For none can thro' the portals pass while I'm about  
Beyond's the Emerald City where the Wizard rules in state,  
And I'm the man that guards the gate, the guardian of the gate.

Refrain:

The gate, the gate, the gate, the gate  
The glitt'ring, glist'ning gate.  
However grand and fine you be  
However humble don't you see,  
You've got to get the key of me—  
The guardian of the gate!  
The gate, the gate, the gate. the gate  
The glitt'ring, glist'ning gate.  
You've got to get the key of me—  
The guardian of the gate!

2. So gorgeous is the city that if you are wise  
You'll use a pair of goggles to protect your eyes;  
Within his hand the Wizard  
Holds your destiny and fate

But I'm the man that guards the gate  
The guardian of the gate.

Refrain:

The gate, the gate, the gate, the gate  
The glitt'ring, glist'ning gate!  
Whate'er your name or your decree  
You must defer to my decree  
A person of authority—  
The guardian of the gate!  
The gate, the gate, the gate, the gate  
The glitt'ring, glist'ning gate.  
A person of authority—  
The guardian of the gate!

21. Hayfoot, Strawfoot (Soldier's Song) (Male Quartette) (Relief Guards)

*Next, a contingent of Relief Guards, [an all-male chorus,] led by Leo, their captain, performs to a traditional soldier's marching song called "Hayfoot, Strawfoot." - Mark Evan Swartz*

[Lyrics Missing]

22. When We Get What's A'comin to Us (Dorothy, Scarecrow, Nick)

*Dorothy, the Scarecrow, and the Tin Woodman now arrive and ask to see the Wizard. The Soldier with the Green Whiskers offers to escort them to Oz. But first the three friends contemplate the rewards that they hope to obtain from their visit in "When We Get What's A Comin' to Us" (Baum/Tietjens). - Mark Evan Swartz*

Scarecrow:

When I get brains I'm going to think!

Dorothy:

He's going to think?

Nick:

He's going to think!

Scarecrow:

When I get brains I'm going to think  
As man ne'er thought before!  
I'll win all arguments quick as wink!

Dorothy:  
As quick as wink!

Nick:  
As quick as wink!

Scarecrow:  
Philosophers all will take to drink  
Because they don't know more!

Nick:  
I'll get my heart!

Scarecrow:  
I'll get my brains!

Dorothy:  
I'll get to Kansas' sunny plains!

Nick:  
I'll love once more!

Scarecrow:  
I'll life explore!

Dorothy:  
I'll see the home that I adore!

All:  
When we get what a-comin' to us,  
We'll snap our fingers thus.  
We won't do a thing but laugh and sing,  
And skip the string and have our fling!  
When we get what's a-comin' to us  
Our fortunes we'll discuss.  
We'll not make a fuss or kick up a muss  
When we get what's a-comin' to us!

*(Dance.)*

Scene 2: The Courtyard of the Wizard's Palace.

*The Orientalist "Courtyard of the Wizard's Palace," painted by BurrIDGE for Act II, was quite ornate, probably inspired by W. W. Denslow's Moorish interpretation of the Emerald City in his illustrations for Baum's novel." The painted backdrop shows a skyline of elaborate towers, turrets, and domes. Two large pseudo-Egyptian seated figures can be seen in the center of the drop. At the left was located a two-stepped platform on which sat the Wizard's throne. Above the throne was a decorated domed canopy ringed with large tassels. - Mark Evan Swartz*

### 23. Phantom Patrol (The Phantom March) (Instrumental)

*In scene 2 the action shifts to the predominantly green "Courtyard of the Wizard's Palace." Here chorus girls perform "Phantom Patrol," a march in which they appear and disappear. - Mark Evan Swartz*

*The Phantom Patrol was the Wizard's all-girl bodyguard [which wore] faceted emerald headdresses[.] The Patrol opened Act II with this rousing march which an unidentified newspaper touted as "a novelty which describes the feminization of military maneuvers, wherein, by a unique arrangement of mirrors and lights the 'Phantom Guard' will execute, or seem to execute, an intricate march from the stage level to an altitude almost reaching the flies." - David Maxine*

*(House and stage all dark. The Phantom March. Change to Throne Scene.)*

### 24. Mr. Dooley (Wizard)

*Wiley Gyle now tries to denounce the Wizard's tricks as fake, but no one listens and the old inventor is ejected from the palace. To entertain the excited crowd, the Wizard sings "Mr. Dooley" (William Jerome/Jean Schwartz). [John Slavin's] rendition of "Mr. Dooley," which he performed with an Irish accent, accompanied by a buck and wing, was a hit with audiences. A whistling chorus was also used for [the] number.*

*Toward the end of August, Slavin left the show and was replaced by Bobby Gaylor. Celebrated as an Irish comedian, Gaylor changed the Wizard into a stage Irishman. He also reworked the character's makeup, replaced some of his predecessor's jokes with his own, and introduced a number of new verses into the "Mr. Dooley" number. - Mark Evan Swartz*

1. There is a man that's known to all, a man of great renown  
A man who's name is on the lips of everyone in town  
You read about him every day you've heard his name no doubt  
And if he even sneezes they will get an Extra out

Chorus:

For Mister Dooley, for Mister Dooley  
The greatest man the country ever knew  
Quite diplomatic and democratic  
Is Mister Dooley-ooley-ooley-oo

For Mister Dooley, for Mister Dooley  
The greatest man the country ever knew  
Quite diplomatic and democratic  
Is Mister Dooley-ooley-ooley-oo

2. Napoleon had an army of a hundred thousand men  
He marched them up the hill and then he marched them down again  
When they were up why they were up, on that I'll bet a crown  
And though Napoleon marched them up, who was it called them down?

Chorus:

'Twas Mister Dooley, 'twas Mister Dooley  
He always knew a little parlevou  
With Boni Partee, A la Ma Carty  
Was Mister Dooley-ooley-ooley-oo

'Twas Mister Dooley, 'twas Mister Dooley  
He always knew a little parlevou  
With Boni Partee, A la Ma Carty  
Was Mister Dooley-ooley-ooley-oo

3. This country never can forget, forget we never will  
The way the boys at San Juan they went charging up the hill  
Though Teddy got the credit of that awful bloody fray  
The hero who deserved it and the man who saved the day

Chorus:

'Twas Mister Dooley, 'Twas Mister Dooley  
Like a locomotive up the hill he flew  
Who drove the Spaniards back to the Tanyards  
'Twas Mister Dooley-ooley-ooley-oo

'Twas Mister Dooley, 'Twas Mister Dooley  
Like a locomotive up the hill he flew  
Who drove the Spaniards back to the Tanyards  
'Twas Mister Dooley-ooley-ooley-oo

4. Now Wireless Telegraphy is cutting quite a dash,

And messages across the sea, are sent now like a flash,  
With all the great inventors it has made an awful hit,  
And but few of them acknowledge that the man invented it

Chorus:

Was Mister Dooley, Mister Dooley,  
To Edison he taught a thing or two,  
And young Marconi, eats macaroni,  
Along with Mister Dooley-ooey-ooey-oo

Was Mister Dooley, Mister Dooley,  
To Edison he taught a thing or two,  
And young Marconi, eats macaroni,  
Along with Mister Dooley-ooey-ooey-oo

5. Of Washington you've heard the tale about the Cherry tree,  
In fact it seems to be a part of Yankee History,  
Who cut that tree his father said,  
And George began to cry  
Oh, father dear said little George,  
I cannot tell a lie

Chorus:

'Twas Mister Dooley, Mister Dooley,  
His father said now Georgie is it true,  
With meditation, was it Carrie Nation,  
Or Mr. Dooley, ooey-ooey-oo

'Twas Mister Dooley, Mister Dooley,  
His father said now Georgie is it true,  
With meditation, was it Carrie Nation,  
Or Mr. Dooley, ooey-ooey-oo

6. Who settles all the labor strikes,  
Without a word or blow,  
And sees the men who work receive the right amount, of dough  
Who causes them to arbitrate,  
Who uses all the grease,  
To keep the men of capital and labor both at peace

Chorus:

It's Mister Dooley, Mister Dooley,  
A man reporters like to interview,  
Who changed the manner of Marcus Hanna,



Sure 'twas Mr. Dooley, oooley, oooley-oo

It's Mister Dooley, Mister Dooley,  
A man reporters like to interview,  
Who changed the manner of Marcus Hanna,  
Sure 'twas Mr. Dooley, oooley, oooley-oo

7. Of course you all remember the reception to the Prince,  
And every one who met him, voted Henny was immense,  
He sais he had a bully time while he was over here,  
But the only man he ever met could beat him drinking beer

Chorus:

Was Mister Dooley, Mister Dooley,  
He drank more than the German's they could brew  
The great adviser to Bill the Kaiser,  
Is Mr. Dooley, oooley, oooley-oo

Was Mister Dooley, Mister Dooley,  
He drank more than the German's they could brew  
The great adviser to Bill the Kaiser,  
Is Mr. Dooley, oooley, oooley-oo

8. Columbus he came over here in 1492  
When New York was a vacant lot, if History is true  
'Twas down at Castle Garden he first put his foot on land,  
And as he did the first one there to grab him by the hand

Chorus:

Was Mister Dooley, Mister Dooley,  
And he took him up Columbus Avenue  
With head uncovered, said we're discovered,  
Did Mr. Dooley, oooley-oooley-oo

Was Mister Dooley, Mister Dooley,  
And he took him up Columbus Avenue  
With head uncovered, said we're discovered,  
Did Mr. Dooley, oooley-oooley-oo

9. The great "400" haven't any leader so it seems,  
They want a man to show them how to eat their cakes and creams,  
It once was Ward McAllister who led the merry pace,  
And they claim there's only one man who can ever take his place

Chorus:

It's Mister Dooley, Mister Dooley  
Who writes the jokes for Chauncey M. Depew  
It seems that Chauncey took quite a fauncy  
To the jokes of Mr. Dooley, oooley, oo-oo

It's Mister Dooley, Mister Dooley  
Who writes the jokes for Chauncey M. Depew  
It seems that Chauncey took quite a fauncy  
To the jokes of Mr. Dooley, oooley, oo-oo

10. A doctor in this city, once his business it was bad,  
His name it was unknown, for not a customer he had,  
But now his name is famous, his success it is assured,  
Just through a certain party, that this certain doctor cured,

Chorus:

'Twas Mister Dooley, 'twas Mister Dooley,  
That made the Doctor known to me and you,  
For Dr. Munyon once cured a bunyon,  
For Mr. Dooley, oooley-oooley-oo

'Twas Mister Dooley, 'twas Mister Dooley,  
That made the Doctor known to me and you,  
For Dr. Munyon once cured a bunyon,  
For Mr. Dooley, oooley-oooley-oo

25. The Witch Behind the Moon (Cynthia and Chorus)

*Cynthia now enters. She thinks that the Wizard is Niccolo and tries to convince him of the fact. He spurns her, and she fires a pistol at him. The Wizard catches the bullet in his mouth, throws it down, and runs off. Cynthia mourns her plight. Then, accompanied by a chorus dressed as witches and carrying brooms, she performs "The Witch behind the Moon" (Louis Weslyn/Charles Albert). - Mark Evan Swartz*

1. Old Grand Mammy sitting in the chair she loves so well  
Little coons a-squatting on the floor  
List'ning to the stories that they like to hear her tell  
Tho' they've heard 'em many times before  
Candle is a sputt'ring and they ought to be in bed  
But each one's a wakeful little coon  
As granny tells this story all is quiet as the dead  
The yarn about the witch behind the moon

Chorus:

Up behind de moon dere lives a nigger witch dat prowls around at night,  
Comes a-ridin' down upon a broomstick when de moon don't shine too  
bright;  
Keeps a-lookin' out for pickininnies while she hums a hoodoo tune  
In de house you better stay,  
So you won't get in de way  
Of de witch behind de moon!

Up behind de moon dere lives a nigger witch dat prowls around at night,  
Comes a-ridin' down upon a broomstick when de moon don't shine too  
bright;  
Keeps a-lookin' out for pickininnies while she hums a hoodoo tune  
In de house you better stay,  
So you won't get in de way  
Of de witch behind de moon!

2. Ev'ry little pickinunny's eyes a-poppin out  
Ev'ry one a-holding of his breath  
All their hearts are throbbing  
As they're gazin round about  
For each one is almost scared to death  
Such uneasy little coons a-sneaking off to bed  
Never saw before since you were born  
And soon each has the covers up  
Above each kinky head  
And dreams of granny's story till the morn

Chorus:

Up behind de moon dere lives a nigger witch dat prowls around at night,  
Comes a-ridin' down upon a broomstick when de moon don't shine too  
bright;  
Keeps a-lookin' out for pickininnies while she hums a hoodoo tune  
In de house you better stay,  
So you won't get in de way  
Of de witch behind de moon!

Up behind de moon dere lives a nigger witch dat prowls around at night,  
Comes a-ridin' down upon a broomstick when de moon don't shine too  
bright;  
Keeps a-lookin' out for pickininnies while she hums a hoodoo tune  
In de house you better stay,  
So you won't get in de way

Of de witch behind de moon!

## 26. The Different Ways of Making Love (Dorothy and Cynthia)

*Dorothy now joins Cynthia, and the two sing "The Different Ways of Making Love" (L. Frank Baum/Nathaniel D. Mann). - Mark Evan Swartz*

1. When maidens fall in love with Princes charming  
Ah, then what do they do?  
The answer isn't in the least alarming  
I hope your words are true  
She answers all his glowing words demurely  
As she shyly turns her telltale face away  
And yet her heart with love is throbbing surely  
As tenderly she hears him say

Refrain:  
I love you!  
And forever I declare that I'll be true  
Kiss me dear!  
I am happy only when you're near

2. When little birds their love tales are confessing  
Ah, then what do they do?  
They pass the time in kissing and caressing  
I've heard that this is true  
They seem quite happy when they are together  
And they twitter loving speeches all the day  
With ecstasy they flutter ev'ry feather  
And this is what the lovers say

Refrain:  
Coo! Coo! Coo!  
That's the way the loving birdies always do  
Tweet! Tweet! Tweet!  
Is the greeting when the lovers meet

3. When pussy cats with love become enraptured  
Ah, then what do they do?  
By beauty's charm they swear their hearts are captured  
Do you suppose it's true?  
Their little hearts with tenderness are beating  
As they nestle close together in their joy  
While each unto the other seems entreating

And many winning arts employ

Refrain:

Mew! Mew! Mew!

Just a kiss before we say our last adieu

Mie-ow! Mie-ow! Mie-ow!

Oh, to love but you I'll gladly vow

27. It Happens Ev'ry Day (It Happens Every Single Day) (Cynthia, Pastoria,  
and Wizard)

Cynthia:

Perhaps you've tried to buy your seats at any famous show  
When crowds are in the lobby and the line moves very slow;  
Important bus'ness may demand you at your office quick,  
While ev'ryone in front of you is taking time to kick.

*(Pantomime.)*

It happens ev'ry day  
In just the same old way;  
Perhaps you've noticed it yourself  
Its natural they say:  
The people are peculiar  
And their follies oft display,  
So take it cool for as a rule  
It happens ev'ry day!

Pastoria:

The ladies in society are blessed with pleasant wit,  
And say the most delightful things when down to chat they sit;  
They speak of their complexions and of fads and furbelows  
But what they mean by what they say no person ever knows.

*(Pantomime.)*

If happens ev'ry day  
In just the same old way;  
Perhaps you've noticed it yourself  
Its natural they say:  
The people are peculiar  
And their follies oft display,  
So take it cool for as a rule  
It happens ev'ry day!

Wizard:

These summer days it is the craze the races to attend  
And ev'ry horse upon the course is sure to have a friend;  
You rush to place on ev'ry race the biggest spot you've got  
And borrow money to get home again as like as not.

(*Pantomime.*)

If happens ev'ry day  
In just the same old way;  
Perhaps you've noticed it yourself  
Its natural they say:  
The people are peculiar  
And their follies oft display,  
So just keep cool for as a rule  
It happens ev'ry day!

## 28. Sammy (Tryxie and Chorus)

*When Bardo returns, he summons the circus for a royal performance. The circus leaves, but Tryxie lags behind. Alone on the stage with a chorus, she is asked what type of performer she is. She responds that she sings serio-comic songs and performs "Sammy" (James O'Dea/Edward Hutchison) as an example. For her sexy "Sammy" number Tryxie wore a green fancy dress awash with embroidery, sequins, feathers, and fur. It was low-cut and had a flouncy skirt. She also wore a large feathered and sequined hat with a streamer flowing down her back.*

*"Sammy" yet another coon song, was probably the best-known song of the show. It was not so much the song itself that appealed to audiences, however, as the way Julian Mitchell staged the number. Mabel Barrison sang it backed by a large female chorus. Performing in front of a large blue moon, they were engaged in what one reviewer called "graceful and perhaps characteristic plantation action." Barrison and the chorus were directed to focus on an imaginary man sitting in the upper right box of the theater. While singing, they reached out entreatingly, causing one critic to note that the song was performed "with so much amatory gesture and such an excess of languishing facial expression" that many spectators probably imagined that Barrison really was in love with the man who happened to occupy the box. - Mark Evan Swartz*

*The biggest song hit in The Wizard of Oz was not about getting back home, traveling down the yellow brick road, or obtaining brains, heart, or courage. Rather, the hit of the show was "Sammy," a plaintive paean sung*

*by Mabel Barrison, who played the role of former waitress Tryxie Tryfle, to a "fine and dandy" boy that her heart still ached for.*

*In Act Two of the 1903 Wizard of Oz King Pastoria and his girlfriend Tryxie Tryfle have a lovers' quarrel. After which Tryxie laments the loss of her previous beau, Sammy, in this hit song from the show.*

*What made this song so popular? Lotta Faust's performance. In the show Tryxie Tryfle is ravenously hungry. While she says she is hungry for food, she is really hungry for something else. Tryxie doesn't want a tart--she is a tart! And she makes it perfectly clear in her song. Tryxie's gimmick was to perform the song, imploringly concentrating on whichever poor man was seated in one particular box-seat. This position became known as the "Sammy Box."*

*"Sammy" featured music by Edward Hutchison and lyrics by James O'Dea. The sheet music is far and away the most common title from The Wizard of Oz, and the song was also the most recorded number from the show, with over fifteen recordings on cylinder and 78rpm record, as well as music box discs in various sizes and formats.*

*Below is one of the most interesting of the "creation" stories. It comes from L. Frank Baum himself. Unfortunately, little of the Baum's tale is true—entertaining though it may be. As Paul Tietjens's first wife, Eunice Tietjens, said in her autobiography, "Everything that [Frank Baum] said had to be taken with at least a half-pound of salt."*

*The following article appeared June 11, 1903, in the Birmingham, Alabama, Age-Herald.*

#### **"Sammy" Song Written in a Hurry.**

"The 'Sammy' song, which is one of the hits of The Wizard of Oz, was composed by Mabel Barrison like a flash of lightning—or, to be more exact, she wrote the words and set them to music in forty-three minutes," said a well-known musician yesterday. Mr. L. Frank Baum, author of the book of The Wizard of Oz, tells the matter thus—whether he is writing seriously or is having fun must be left to the discretion of the reader:

"She completed the work at 5 o'clock on the afternoon of the initial production of The Wizard of Oz. But at that time Mr. Moulton, the musical director, had gone home to put on his dress suit and he did not reach the theatre until late, so that the orchestra was just being rung in when a rough copy of Miss Barrison's forty-three minute song was handed him, with the request that he orchestrate it.

"Realizing that his time was short, Mr. Moulton began orchestrating 'Sammy' between the musical numbers of the Wizard, but only four bars were completed for each of the twenty-four musicians when the time came

for Miss Barrison to sing her song. Nothing daunted, however, the intrepid leader signaled to the orchestra to begin, and then, leaving it to conduct itself, he made his pen fairly fly over the paper, with the result that he kept ahead of the orchestra during the entire song, and the musicians were obliged to pause only at the last note—which delay was not noticed by the audience.

"While the house echoed with applause Mr. Moulton turned to me and, shaking the perspiration from the end of his nose, remarked: 'That, I believe, is the quickest orchestration on record.' Yet so excellently was the work done that Messrs. O'Dea and Hutchison (under which nom d'Apollo Miss Barrison composed the song of 'Sammy') did not care afterward to alter the score save in a single instance—Mr. Moulton, in his haste having inadvertently sharpened a note for the bass drum instead of flattening it."

*Baum's tongue is lodged firmly in his cheek for much of his story. He even ends the tale with a musical joke. A bass drum is not a pitched instrument. You either beat the drum or you don't. The idea of sharpening or flattening the drum, much less upon a specified note, is nonsensical. As is the idea that the conductor of the show could orchestrate a number during a performance.*

*But Mabel Barrison had wanted to make the most of landing the role of Tryxie Tryfle, her first featured part in a show. Prior to The Wizard of Oz, her stage roles had been limited to being a member of the chorus. Wizard was her chance to shine and she wanted a standout number in the show. She probably pushed hard for a show-stopping number, which she found in "Sammy," and she may well have told Baum (and others) that she had been instrumental in writing it, though I doubt she wrote any actual lyric, and certainly didn't write a note of the tune.*

*There were several attempts to replace Sammy during the next few years, including such runners-up as Johnny, I'll Take You, Can't You See I'm Lonely, and The Tale of a Stroll. But the audiences always clamoured for Sammy, and Sammy the song was permanently installed in the show. - David Maxine*

1. Did you ever meet the fellow  
Fine and dandy,  
Who can readily dispel  
Your ills and woes?  
Did you ever meet the boy  
Who's all the candy  
Where e'er he goes?  
That's the very sort of fellow  
I'm in love with,



He is all the daffodils  
Of early spring,  
And to me the finest bliss is  
Just to revel in his kisses  
When to him I sing:

Chorus:  
Sammy, oh, oh, oh, Sammy,  
For you I'm pining  
When we're apart:  
Sammy, when you come wooing  
There's something doing  
Around my heart.  
Sammy, oh, oh, oh, Sammy,  
Can't live without you  
My dream of joy.  
Tell me, oh, oh, oh, tell me,  
You're only mine, my Sammy boy.

Sammy, oh, oh, oh, Sammy,  
For you I'm pining  
When we're apart:  
Sammy, when you come wooing  
There's something doing  
Around my heart.  
Sammy, oh, oh, oh, Sammy,  
Can't live without you  
My dream of joy.  
Tell me, oh, oh, oh, tell me,  
You're only mine, my Sammy boy.

2. In the evening,  
When the summer moon is beaming,  
On the river where  
The waters rush and swirl,  
With my Sammy-boy  
A spooning and a dreaming,  
You'll find this girl;  
When within his manly arms  
I am reclining,  
Like a bird in summer time  
Upon the wing,  
I imagine I'm a flying,  
Up to Paradise a-hieing,

When to him I sing:

Chorus:

Sammy, oh, oh, oh, Sammy,  
For you I'm pining  
When we're apart:  
Sammy, when you come wooing  
There's something doing  
Around my heart.  
Sammy, oh, oh, oh, Sammy,  
Can't live without you  
My dream of joy.  
Tell me, oh, oh, oh, tell me,  
You're only mine, my Sammy boy.

Sammy, oh, oh, oh, Sammy,  
For you I'm pining  
When we're apart:  
Sammy, when you come wooing  
There's something doing  
Around my heart.  
Sammy, oh, oh, oh, Sammy,  
Can't live without you  
My dream of joy.  
Tell me, oh, oh, oh, tell me,  
You're only mine, my Sammy boy.

*(Tryxie exits after song. Chorus sing refrain and exit.)*

29. Waltz & Grand March (Instrumental)

30. Lanciers (Instrumental)

31. Schottische (Instrumental)

32. Connemara Christening (Nick and Chorus)

Nick:

At a meeting of the Acme in November  
I chanced to be selected as a guest  
The Acme is a club in each which each member  
Is called upon to entertain the rest  
Bohemians were there from every nation  
From Ireland, Scotland, Russia, France, and Spain

But Mickey Dooley got first invitation  
And this is what he did to entertain

[A ghrá thá maith hí] now and listen before the fight begins  
[Note: The source is practically inaudible. Phonetically it sounds like "ah-ra-ha-maw-he."]  
And I'll tell you about the christening of the Patsy Casey twins  
Before they knew what names they'd be  
The time and place was set  
But they agreed to disagree  
And the twins aren't christened yet

Chorus:  
O, O, O, O, O

Nick:  
Before the tale begins

Chorus:  
O, O, O, O, O

Nick:  
Of the Patsy Casey twins

*(Dance music)*

### 33. Spanish Bolero (Scarecrow)

[Lyrics Missing]

### 34. Wee-Highland Mon (Wizard)

*For the Ball of All Nations [John Slavin (The Wizard)] wore a traditional Scotsman's outfit complete with a tartan kilt. His rendition of "Wee Highland Mon," done with a Scottish accent, further allowed him to display his skill with dialects. - Mark Evan Swartz*

[Lyrics Missing]

### 35. Rosalie, My Royal Rosie (Climb Down, My Honey Gal, To Me) (Dorothy and Cynthia)

*This song was introduced into The Wizard of Oz at the Chicago premiere in 1902. According to the opening night handbill it was originally sung by Anna Laughlin as Dorothy and Helen Byron as Cynthia Cynch during the Ball of All Nations scene in Act II. But the song soon became a solo for Dorothy alone. The song has a very pretty melody and unusually good lyrics.*

*While Rosalie was periodically replaced by other songs during the run of the show - it was also popular enough that it kept coming back and was ultimately preserved in the final Witmark rental score and became a Wizard of Oz standard. - David Maxine*

*Dorothy and Cynthia accompanied "Rosalie" with a cakewalk. For her cakewalk number, Dorothy sported an unusual harlequin-like outfit in white with black polka dots and stripes. It consisted of a blouse, belted at the waist, and asymmetrical short pants, with one leg shorter than the other. On one side she wore a black glove and a black stocking; on the other, a white glove and a white stocking with a black garter. On her head she had a pointed cap that continued the patterns on her outfit. In the final act Dorothy wore a knee-length dress with puffed short sleeves and a pleated skirt over a ruffled petticoat. The bodice was decorated with a purple diamond-shaped pattern. - Mark Evan Swartz*

1. Do you ever have an itching,  
Like as if your side was stitching,  
Just below your inside pocket,  
Or a little bit above?  
If you do I'm going to tell you  
That disaster's done befell you,  
And you're tickled with a trouble  
By the learned name of love,  
All day long, your heart's a-jingle  
Like a shower on a shingle,  
And you feel the way I'm feeling  
At the fullness of the moon  
When beneath the cypress tree,  
I wait for Rosalie,  
And tenderly I trill  
This true love tune.

Chorus:  
Rosalie, (My Rosalie)  
My Royal Rosie  
Queen to me (My Queen to me)  
From tip to toesie,

While the moon shines thru the pine,  
Come and whisper you'll be mine  
Tell me why (O tell me why)  
You're hesitating  
While my arms (O while my arms)  
For you are waiting  
Oh won't you climb down,  
Climb down, climb down  
Climb down, my honey gal, to me.

Rosalie, (My Rosalie)  
My Royal Rosie  
Queen to me (My Queen to me)  
From tip to toesie,  
While the moon shines thru the pine,  
Come and whisper you'll be mine  
Tell me why (O tell me why)  
You're hesitating  
While my arms (O while my arms)  
For you are waiting  
Oh won't you climb down,  
Climb down, climb down  
Climb down, my honey gal, to me.

2. Romeo and Juliet'll  
Have to stand upon their mettle,  
For I'm going to the lumber yard  
And build a balcony.  
Just below her second story  
While the moon shines in its glory  
In accents true to Shakespeare  
I will court my Rosalie.  
As below her there I saunter  
I will have her where I want her  
Foe although she's far above me  
Every night I'll call her down.  
Where beneath the cypress tree,  
With sweetest melody,  
I sing to her my queen without a crown.

Chorus:  
Rosalie, (My Rosalie)  
My Royal Rosie  
Queen to me (My Queen to me)

From tip to toesie,  
While the moon shines thru the pine,  
Come and whisper you'll be mine  
Tell me why (O tell me why)  
You're hesitating  
While my arms (O while my arms)  
For you are waiting  
Oh won't you climb down,  
Climb down, climb down  
Climb down, my honey gal, to me.

Rosalie, (My Rosalie)  
My Royal Rosie  
Queen to me (My Queen to me)  
From tip to toesie,  
While the moon shines thru the pine,  
Come and whisper you'll be mine  
Tell me why (O tell me why)  
You're hesitating  
While my arms (O while my arms)  
For you are waiting  
Oh won't you climb down,  
Climb down, climb down  
Climb down, my honey gal, to me  
Climb down, climb down  
Climb down, my honey gal, to me.

36. I Was Walking 'Round The Ocean (The Lobster Song) (Scarecrow and Nick)

*[Stone and Montgomery's] duet "The Lobster," for example, a nonsensical novelty song that had been a hit in The Girl from Up There, another show directed by Mitchell, was full of "ridiculously amusing" comic action.*

*In addition to their basic costumes, the Scarecrow and the Tin Woodman also had occasion to don other outfits on top of their basic ones. In Act II, for instance, for the number "The Lobster" they dressed in exaggerated nautical outfits. The Tin Woodman's outfit had typical white bell-bottoms, but the Scarecrow's featured unusual tights decorated with playing cards. - Mark Evan Swartz*

1. I was walking 'round the ocean  
On a Sunday afternoon  
When I met a lobster salad

But I didn't have a spoon  
So I asked the lobster salad  
Just to have a little talk  
Would it mind if I should eat it  
With a solid silver fork  
And the lobster said he didn't mind a bit  
So, we went inside a grotto  
And we sat upon a bench  
And the lobster said his father  
And his mother both were French  
When I questioned his veracity  
He fixed me with his gaze  
And he said: "Well just to prove it  
I shall sing the mayonaise"  
But the lobster couldn't sing a little bit  
Oh! Never trust a lobster, never trust a snail  
Never trust a codfish, never trust a whale  
Never take a steamboat, that's bound for Liverpool  
When you want to spend the day at Coney Island

2. Oh! 'tis foolish going sailing  
If you havn't got a boat  
And it's foolish drinking whiskey  
If you havn't got a throat  
But a quicker way to cure a cold  
Than swallowing quinine  
Is to light a fire with a can of kerosine  
And it doesn't hurt the kerosine a bit  
A girl was washing windows  
And began to go insane  
So she tried to eat a window  
And she got a window pane  
Then she quickly tore her clothing off  
And started on the mash  
And she might have been arrested  
But she wore a window sash  
And the public didn't like the sash a bit  
Oh! Never eat a window, never eat a door  
Never eat a hatrack, never eat the floor  
Never climb a lamppost after a hearty meal  
For, the odds are ten to one you'll never find one

*(Dance music)*

37. The Wizard is No Longer King (Just a Simple Girl from the Prairie)  
(Ensemble)

*All of the scripts lack the lyrics to the Act II finale, without which the scripts make little sense. The lyrics to the original Tietjens finale, which was restored for the tour in 1904 and incorporated into the Witmark rental version follow. No doubt A. Baldwin Sloane's "Star of My Native Land" must have covered much of the same action, but Sloane's finale is not known to survive. - David Maxine*

*Pastoria falls out [of the basket] and claims the throne. In celebration of the overthrow of the Wizard and the restoration of the crown to Pastoria, the ensemble now sings "The Wizard Is No Longer King" (Baum/Tietjens).*

*Dorothy, the Scarecrow, and the Tin Woodman are hustled about by the populace as the new order's praises are sung. Amid all the celebration, the Wizard manages to escape in a balloon. The crowd continues to rejoice. The curtain comes down. - Mark Evan Swartz*

Chorus:

The Wizard is no longer king,  
Away with him to prison,  
We can't put up with such a thing,  
So clap him tight in jail!  
The law upon him we will bring,  
The people have arisen,  
Let no one further to him cling,  
'Twill be of no avail.

Sir Wiley Gyle:

My right I must demand  
'Twas I showed up his hand,  
To me the crown of Oz  
Should now be given!

Pastoria:

The rightful ruler am I now,  
I place the crown upon my brow,  
Away with both of them  
To 'wait their punishment.

Dorothy:

I'm just a simple girl from the prairie,

Wizard:



She is Dottie with a dot on the i;

Dorothy:

It seems to me you're very contrary,

Wizard:

And I hope you will explain to us why.

Dorothy:

If you crown this old man,

As you seem to plan,

He will make a sorry king you'll find,

For we don't like his looks

Or the way he croaks,

And we think he is out of his mind.

Listen to our wise prognostications

Of this very aged man:

He will soon deceive you,

Shake him while you can,

For this you'll find a very clever plan.

Chorus:

Listen to their wise prognostications

Of this very aged man:

He will soon deceive us,

Shake him while we can,

Perhaps this is a mighty clever plan.

Dorothy:

Just take a tip from me,

With my blessing,

Wizard:

You should listen with respect unto me;

Dorothy:

To draw a king is keeping you guessing,

Wizard:

You've agreed to disagree, Seems to me.

Dorothy:

If you jug the old king

Who has juggled you,  
If you slight the sleighty hand adept,  
If he ceases to reign  
There's a dry spell due  
And the scepter no one will accept!

Such a potentate as Oz  
You'll surely find not easy to replace.  
He's the proper stuff,  
For he is up to snuff;  
To sneeze at him is surely a disgrace.

Chorus:  
Such a potentate as Oz  
We'll surely find not easy to replace.  
He's the proper stuff,  
For he is up to snuff;  
To sneeze at him is surely a disgrace.

*(Scarecrow, Tin Woodman, and Dorothy are hustled about by the populace.)*

Chorus:  
Peace and concord on us now shower their blessings,  
No more will strife sound its warlike alarms  
Again will love with tender caressings  
Clasp us gently in its arms  
Clasp us gently in its arms.

Sir Dashemoff Daily:  
Happy maidens, sweetly smiling  
With charm laden youths beguiling  
In the dance's winding mazes  
With warm glances, yet demure.  
All love's harvest they are spending  
In youth's happy golden dream  
As with revel never ending,  
They sport in the love moon's gleam.

Ah! Happy maidens  
Sweetly smiling,  
Charm laden youths beguiling  
Ah! Youths beguiling  
Ah! Love's harvest they are spending  
In youth's happy golden dream

In youth's happy, happy golden dream.

Chorus: (*Under Dashemoff's previous verse*)  
Peace and concord on us now shower their blessings  
No more will strife sound its warlike alarms  
Again will love with tender caressings  
Clasp us gently in its arms  
Clasp us gently gently in its arms.

Rejoice for the Wizard is no longer King!  
All you maidens and youths, come join in singing:  
Sing out and let your voices loudly ring,  
We'll shout hip, hip, hooray!  
The Wizard's surely down and out.  
We now will make our dear Pastoria King  
For he is the rightful ruler of this land.  
All hail, All hail to him we gladly sing  
Let joy and pleasure rise on every hand.  
Youth must be jolly,  
Youth must be gay,  
Youth must have folly  
To make it stay  
Come join the frolic,  
Come join the throng,  
We'll gladly rolic the whole day long.  
Youth must be jolly,  
Youth must be gay,  
Youth must have folly  
To make it stay  
Come join the frolic,  
Come join the throng,  
We'll gladly rolic the whole day long.  
Rejoice for the Wizard is no longer King!  
All you maidens and youths, come join in singing:  
Sing out and let your voices loudly ring,  
We'll shout hip, hip, hooray!  
The Wizard's surely down and out.  
We now will make our dear Pastoria King.  
Come join us and give him a rousing good cheer.  
All hail to Pastoria!  
All hail to Pastoria,  
The greatest monarch that we have ever had  
All hail! All hail!

## Act III

### Scene: The Domain of the Sorceress. Dreamland

*Act III takes place in the predominantly red "Domain of the Sorceress," otherwise known as Dreamland. Here Glinda the Good rules from a perch in the sky. Below her are Alerto, her page, as well as the Dreamland Youths, the Dreamland Maids, and the Cavaliers. Dorothy and her companions, who have come to ask Glinda for her help, are joined by the other principals. There is a general resolution of difficulties, including Cynthia's discovery of her lost love Nick Chopper (the Tin Woodman) and the promised return of Dorothy to her home. Amid feasting and celebration, a series of specialty numbers are performed.*

*Several reviewers commented on the visual splendor of The Domain of the Sorceress," the show's final scene. A built-up set lit with "hundreds of incandescents" it was a study in pink and rose, featuring Glinda's palace, with waving trees and lotus flowers.*

*Little is known about the costumes in Act III. They did emphasize a rose palette, and Glinda wore a shimmering dress with lacework.. - Mark Evan Swartz*

#### 38. I'll Be Your Honey in the Springtime (Dorothy and Chorus)

*Dorothy and the chorus perform a romantic song, "I'll Be Your Honey in the Springtime" (Harry Freeman). Dorothy sang the coon song [as] she performed a buck and wing. - Mark Evan Swartz*

1. A mighty pretty little gal  
From Memphis, Tennessee  
Has stolen both my heart and hand  
And I'm no longer free  
She keeps me guessing day and night  
Till I don't know how I stand  
For she always answers 'bout like dis  
When I ask her for her hand

Chorus:  
I'll be yo' honey in the springtime  
I'll be yo' honey in the fall  
And in the winter when the snow flies  
Then I's yo' honey best of all  
Summer we'll wander by the seashore  
Then you can buy the ring  
'Member yo' honey's waitin'

Keep on yo' money makin'  
I'll be yo' honey in the spring

I'll be yo' honey in the springtime  
I'll be yo' honey in the fall  
And in the winter when the snow flies  
Then I's yo' honey best of all  
Summer we'll wander by the seashore  
Then you can buy the ring  
'Member yo' honey's waitin'  
Keep on yo' money makin'  
I'll be yo' honey in the spring

2. I dun' been saving up my coin  
A-waitin' for the day  
When I go down to dat ole town  
And sneak dat gal away  
I know I'll feel like thirty cents  
When I ask her to be mine  
For she always answers just the same  
"Oh! go on" I ain't got time

Chorus:  
I'll be yo' honey in the springtime  
I'll be yo' honey in the fall  
And in the winter when the snow flies  
Then I's yo' honey best of all  
Summer we'll wander by the seashore  
Then you can buy the ring  
'Member yo' honey's waitin'  
Keep on yo' money makin'  
I'll be yo' honey in the spring

I'll be yo' honey in the springtime  
I'll be yo' honey in the fall  
And in the winter when the snow flies  
Then I's yo' honey best of all  
Summer we'll wander by the seashore  
Then you can buy the ring  
'Member yo' honey's waitin'  
Keep on yo' money makin'  
I'll be yo' honey in the spring

39. She Didn't Seem to Mind (She Didn't Really Mind the Thing at All)  
(Wizard)

*The Wizard, who also has come to Glinda for help, sings "She Didn't seem to Mind," also known as "She Really Didn't Mind the Thing at All" (John Slavin/Nathaniel D. Mann). - Mark Evan Swartz*

[Lyrics and Music published by M. Witmark & Sons. in 1902]

40. That's Where She Sits All Day (Scarecrow and Nick)

*The Scarecrow and the Tin Woodman then perform yet another comic duet, a "cockney Negro song" called "That's Where She Sits All Day" (Frank Leo). The semi-nonsensical lyrics tell of a lazy woman whom one of the singers is about to marry. The real humor of the song, however, involves a series of bells that ring in the first verse but fail to sound in the second and third verses to the increasing anger of the singers.*

*[Stone and Montgomery's] rendition of the "cockney Negro song" called "That's Where She Sits All Day" (later replaced by "Bloomin' Lize") afforded them the opportunity to present a parody of an English rendition of an American "coon" song. - Mark Evan Swartz*

1. Boys, have you ever seen my Dinah?  
She's got thrown out of Carolina  
She is as lazy as a coon can be-  
That's where she sits all day,  
The first time I met her it was at a church bazaar  
I ask'd her if she'd be my little Uamvar,  
She said I'd have to get permission from her Pa-  
Papa said he'd only be too glad.  
Hark those bells! Hark those bells!  
I should like to call your notice to those bells.

Chorus:

My gal is not a shy gal, but she's a fly gal  
Knows what she's at, list the mocking bird  
He gets half-a-crown a week for doing that  
And I know, as well as you know  
Perhaps you don't know, perhaps you might  
That's where she sits all day  
I'd like to find out where she sits at night

2. My gal is very fascinating  
I don't believe in over-rating

In the jug department of a public house  
That's where she sits all day  
She used to be up ev'ry morning with the lark  
Go picking cotton in her father's private park  
One day she started picking pockets for a lark  
Now she's picking oakum for a change  
Hark those bells (*bells don't ring*)  
Hark those bells (*bells ring slightly*)  
I'm inclined to think those bells  
Want lots of harking

Chorus:

My gal is not a shy gal, but she's a fly gal  
Knows what she's at, list the mocking bird  
He gets half-a-crown a week for doing that  
And I know, as well as you know  
Perhaps you don't know, perhaps you might  
That's where she sits all day  
I'd like to find out where she sits at night

3. She'll be my wife if I persuade her  
I very often serenade her  
Sixty-seven inches round the diaphragm  
That's where she sits all day  
When we are married I intend to have a spree  
I'll ask the coalman and the chimney sweep to tea  
They'll bring their banjos and she'll kid herself, you see  
That she's in her Carolina home  
Hark those bells (*shout off*) Hey  
Hark those bells (*shout off*)  
I shall punch you on the nose when I come off

Chorus:

My gal is not a shy gal, but she's a fly gal  
Knows what she's at, list the mocking bird  
He gets half-a-crown a week for doing that  
And I know, as well as you know  
Perhaps you don't know, perhaps you might  
That's where she sits all day  
I'd like to find out where she sits at night

41. The Traveller and the Pie (Scarecrow and Chorus)

*After this, the Scarecrow performs "The Traveller and the Pie"  
(Baum/Tietjens), a comic song about the misadventures of a traveling man. -  
Mark Evan Swartz*

Scarecrow:

One day a weary traveller walked down a village street,

Girls:

Did he?

Scarecrow:

I think he did!

He thought he stop and ask a lady for a bite to eat.

Girls:

Did he?

Scarecrow:

I think he did!

He knocked upon a door and said in accents so polite"

"I'm very hungry and I hope you'll let me have a bite!"

"Oh, you shall have my pie!" the young wife answered in delight.

Girls:

Did she?

Scarecrow:

I think she did!

Girls:

Oh, the weary, hungry traveller!

The hungry luckless traveller!

He took one little bite and next minute took to flight,

Oh, the weary hungry luckless traveller.

Scarecrow:

He walked into a restaurant and ordered quite a spread

Girls:

Did he?

Scarecrow:

I think he did.



Scarecrow:

The waiter brought the bill to him before the man was fed

Girls:

Did he?

Scarecrow:

I think he did.

He rapped upon the table and exclaimed, "See here, mine host  
I'm hungry, and of course I'd like a course of quail-on-toast."

The landlord didn't quail but he gave his guest a roast.

Girls:

Did he?

Scarecrow:

I think he did.

Girls:

Oh, the shattered, tattered traveller

The tattered, battered traveller

Of such an awful roast

No hungry man could boast

Oh, the shattered, battered, tattered traveller

Scarecrow:

He asked a girl to marry him she said it couldn't be

Girls:

Did she?

Scarecrow:

I think she did

She said to work for more than one with her did not agree

Girls:

Did she?

Scarecrow:

I think she did

She said she'd be his sister but he didn't like the joke

Although he kicked like any steer she wouldn't take the yoke

He swore his heart would break and she suspected he was broke

Girls:  
Did she?

Scarecrow:  
I think she did

Girls:  
Oh, the loving, yearning traveller  
The yearning, burning traveller  
His heart was sadly flayed  
By the cruel little jade  
Oh, the tender, loving, yearning traveller

Scarecrow:  
A travelling man once told his wife he on the road must go.

Girls:  
Did he?

Scarecrow:  
I think he did.  
And then he stayed in town and took a lady to the show.

Girls:  
Did he?

Scarecrow:  
I think he did.  
He did it out of charity, his heart was very kind  
But when the usher showed his seat he was surprised to find  
His wife, with another chap, was seated just behind.

Girls:  
Was she?

Scarecrow:  
Oh, joy!

Girls:  
Oh, the weary, hungry traveller,  
The hungry luckless traveller,  
She murmured "You're untrue"  
But he answered "So are you."  
Oh, the weary hungry luckless traveler.

*(At end of song girls exit.)*

#### 42. Finale (All Aboard for Sunny Kansas) (Ensemble)

*The show ends with a finale performed by the entire cast. - Mark Evan Swartz*

[Lyrics Missing]

### Added Songs

#### Act I

#### 14a. As Long as There's Love in the World (Sir Dashemoff)

[Lyrics Missing]

#### Act II

#### 36a. Nautical Nonsense (Hurrah for Baffin's Bay!) (Scarecrow and Nick)

*This song of nautical nonsense was one of the hits of the legendary 1903 musical The Wizard of Oz. It was introduced the month before the show opened on Broadway.*

*The song was sung by Fred A. Stone and David C. Montgomery who played the Scarecrow and Tin Woodman. It featured music by Theodore F. Morse and lyrics by Stone's close friend, Vincent Bryan, who wrote virtually all of Montgomery and Stone's comedy songs. Indeed, Bryan wrote more lyrics for The Wizard of Oz than any other author except Baum. Including: Down on the Brandywine; 'Twas Enough to Make a Perfect Lady Mad; The Tale of a Monkey; Sitting Bull; and Football among others.*

*It is quite probable that Montgomery and Stone had previously performed the song in their first big hit The Girl From Up There, as they performed a song described as "Nautical Nonsense;" although this could easily have been a different song on the same oceanic theme. - David Maxine*

*The critics and general public enjoyed [Montgomery and Stone's] musical numbers, such as "Hurrah for Baffin's Bay!" For that song the Scarecrow wore a bizarre costume consisting of bell-bottomed sailor's trousers decorated with playing cards, a striped shirt with puffed sleeves, a scarf tied at the neck, and a sailor's cap. The Tin Woodman donned a more traditional sailor's suit, but the sleeves and the trousers were designed to fit*

*badly. At one point in the number Montgomery and Stone played small drums that hung from their necks, and at another point they sat in a small sailboat adrift at sea.*

*On 13 July a chorus of sailor lasses made their debut as an accompaniment to the Scarecrow and the Tin Woodman's "Hurrah for Baffin's Bay!"number. - Mark Evan Swartz*

1. 'Twas on the good ship Cuspidor we sailed through Baffin's Bay,  
We tied her to the Ocean, while the Bulwarks ate some hay,  
The Captain said "We'll tie the ship, whatever else betide!"  
And he drank a pint of gasoline with whiskey on the side,  
He had lost his breath, but soon it was restored.

It was midnight in the galley, it was one beside the dock  
But by the starboard watch 'twas only half past nine o' clock  
The first mate said, "Unhitch the mules, we're going thro' a lock"  
And then the bo'sun went and put the larboard watch in "hock"  
For the good ship didn't have a cent aboard

Chorus:

Avast! belay! hurrah for Baffin's Bay!  
We couldn't find the pole because the barber moved away  
The boat was cold, we thought we'd get the grip  
So the painters put three coats upon the ship!  
Hip, hip, hip, hip, hurrah for Baffin's Bay!

2. A brace of wild ducks perched upon the starboard mizzen clew  
The Captain spliced the braces and he braced us for a chew  
He said, "We'll dine on duck and wine, I know we'll have good luck"  
But there was no Piper Heidseick, so the Bo'sun chased the duck  
And he piped the chickens to the forward hatch

We were told to weigh the anchor, but the scales were full of ice  
We couldn't weigh it all at once, we had to weigh it twice  
The second mate fell overboard, it dried him to the skin  
He got aboard without a rope, we couldn't rope him in  
For he lit aboard us with a parlor match

Chorus:

Avast! belay! hurrah for Baffin's Bay!  
A whale began to blubber, he was sorely tried one day  
He mashed a sweet potato on a ship  
But he found she was a Saratoga chip  
Hip, hip, hip, hip, hurrah for Baffin's Bay!

3. The bo'sun asked the polar bear would she eat off his hand  
But polar bears talk Polish and she did not understand  
She chased him up a mountain peak, she acted very tough  
When she made him jump the precipice he knew it was a bluff  
But if she had bit him he'd have bit her back

Two loving whales got in our net, we knew they were insane  
They blew themselves and then we saw they'd water on the brain  
The bull whale said "Soapine, I love you best of all the whales"  
The lady said "Don't talk so loud, the fishes carry tales"  
And the bull whale kissed her with a fishing smack

Chorus:

Avast! belay! hurrah for Baffin's Bay!  
Just three years is a lifetime there, for six months is a day  
A whale can give a ferry boat the slip  
But it can't get full of sailors like a ship  
Hip, hip, hip, hip, hurrah for Baffin's Bay!

4. We met a friendly Eskimo and bought a seal skin sack  
We found it was a skin, but still he wouldn't take it back  
We handed him his balance, but he lost it and he fell  
That is all for that poor Eskimo, I know his widow well  
For when he gave us the sack it sealed his fate

When the Captain ate an onion, then the good ship sprung a leak  
A man fell from the masthead and they said he died from pique  
We didn't have a thing to eat, the stove refused to bake  
The cook went out amid the ice and he brought back a cake  
But he couldn't if he didn't have a skate

Chorus:

Avast! belay! hurrah for Baffin's Bay!  
A clipper came last Wednesday and it took us both away  
The ice is fine if you're out for a trip  
But I never saw an iceman on a ship  
Hip, hip, hip, hip, hurrah for Baffin's Bay!

### Act III

38a. My Lily of the Nile (Dorothy and Chorus)

1. Near the town of Bungelboo, on the river Nile so blue,

Where the lotus lilies nod and dream,  
In a palace on the shore, lives a princess I adore,  
Of my heart she is the ruler so supreme,  
Now it's not so long ago since I nightly used to row  
Down the moonlit stream with her, my royal pet;  
And to such a great degree She'd show her love for me,  
I've had no joy in life since last we met.

Chorus:

For she's my Lily of the Nile,  
As sweet as a rainbow's smile;  
A princess she whose pedigree  
Is measured by the mile.  
For my Lily of the Nile I'm willing to wait awhile,  
For a King you'll see When I'll wedded be  
To my Lily of the Nile.

For she's my Lily of the Nile,  
As sweet as a rainbow's smile;  
A princess she whose pedigree  
Is measured by the mile.  
For my Lily of the Nile I'm willing to wait awhile,  
For a King you'll see When I'll wedded be  
To my Lily of the Nile.

2. 'Round my Lady Lily's home thro' the jungle we would roam,  
And we'd hold a reg'lar jubilee of love;  
Life was then a dream divine, and her glist'ning eyes ashine  
Were as melting as the torrid skies above.  
To that palace on the shore of the river Nile once more  
I will soon be going back my love to see;  
And I'll claim her royal hand With ceremonies grand;  
Then the king of all those native coons I'll be.

Chorus:

For she's my Lily of the Nile,  
As sweet as a rainbow's smile;  
A princess she whose pedigree  
Is measured by the mile.  
For my Lily of the Nile I'm willing to wait awhile,  
For a King you'll see When I'll wedded be  
To my Lily of the Nile.

For she's my Lily of the Nile,

As sweet as a rainbow's smile;  
A princess she whose pedigree  
Is measured by the mile.  
For my Lily of the Nile I'm willing to wait awhile,  
For a King you'll see When I'll wedded be  
To my Lily of the Nile.

#### 40a. Blooming Lize (Scarecrow and Nick)

1. Liza wasn't tall and so we called her "Lize" for short,  
Oh, but she was blooming like a rose!  
Lips as red as cherries of the ripe and juicy sort,  
And white as any lily was her nose  
Cheeks were like the peach's bloom, and so she got the name,  
"Blooming Lize, the rosy village maid."  
All the lad in turn she fool'd, until, from very shame,  
Each upon his knees for mercy pray'd.

Refrain:

Blooming 'Lize! There's a fun twinkle in your eyes,  
'Taint like saint-like poses people paint like angels in the skies;  
Just my sighs ask that you'll the cruel truth disguise;  
If you must expel me, pray don't tell me, Blooming Lize.  
She told such

Blooming 'Lize! There's a fun twinkle in your eyes,  
'Taint like saint-like poses people paint like angels in the skies;  
Just my sighs ask that you'll the cruel truth disguise;  
If you must expel me, pray don't tell me, Blooming Lize.  
She told such Lize.

2. Little buds the change to blossoms swell to greater size,  
So it was with blooming Liza's head!  
She had been to Europe and none but the 'eal Lize,  
Could realize the real lies she said  
'Round her stood the village lads as she described the king,  
How they had to drag him from her side;  
How she'd had two sultans and an emp'ror on her string.  
Then she paused, for some one near replied:

Refrain:

Blooming 'Lize! There's a fun twinkle in your eyes,  
'Taint like saint-like poses people paint like angels in the skies;  
Just my sighs ask that you'll the cruel truth disguise;

If you must expel me, pray don't tell me, Blooming Lize.  
She told such

Blooming 'Lize! There's a fun twinkle in your eyes,  
'Taint like saint-like poses people paint like angels in the skies;  
Just my sighs ask that you'll the cruel truth disguise;  
If you must expel me, pray don't tell me, Blooming Lize.  
She told such Lize.

40b. Pimlico Malinda (Cockney Negro Song) (Lines of an American Coon Song) (Scarecrow and Nick)

[See Later for Description]

[Lyrics Missing]

## New York Version

### Act I

#### Scene 1: A Kansas Farm

1. Prelude (Instrumental)

2. Farm Life in Kansas (Instrumental)

*Dorothy's costume as [...] was redesigned for Broadway by Caroline Siedle [with] a white apron with tiny red dots over a solid-red dress. - David Maxine*

*Dorothy [...] wore a simple, brick-red country dress with a white ruffled apron covered with red polka dots in the first act. A bonnet tied at the chin matched the apron's pattern, while red shoes matched the shade of the dress. She more strongly looked the part of a demure farm girl here than she had in Chicago. - Mark Evan Swartz*

[See Earlier for Description]

3. The Cyclone (Instrumental)

[See Earlier for Description]

Scene 2: (Transformation) The Country of the Munchkins, Land of Oz



*"The Country of the Munchkins" had a basic rustic setting. The painted backdrop depicts a hilly countryside. An abundance of trees and vegetation, in the form of cutouts and flats, appears on both sides of the stage and also in the upper part of the proscenium opening. To the left stands Dorothy's house, transported there by the cyclone, in a somewhat dilapidated condition: the shingle roof is falling in, and the pillars holding up the front porch are giving way. - Mark Evan Swartz*

4. Transformation (Instrumental)

[See Earlier for Description]

5. Death of the Wicked Witch (Instrumental)

[See Earlier for Description]

6. Locasta's Entrance (Instrumental)

[See Earlier for Description]

7. Niccolo's Piccolo (Cynthia)

[See Earlier for Lyrics]

8. Chant (Pastoria)

[See Earlier for Lyrics]

9. In Michigan (Pastoria)

[See Earlier for Lyrics]

10. When the Circus Comes to Town (Pastoria and Tryxie)

1. Cy Perkins was the village scamp of Jayville-on-the-Pike,  
Cy Perkins with his funny jokes you couldn't well dislike,  
At the country grocery store,  
Where he loafed from ten till four,  
He'd keep the boys a-laughing till their very sides were sore.  
When the circus bills in summer on the fences would appear,  
Then Cy would say, "This is the grandest time of all the year,  
For there's nothing half so fine  
As the circus folks in line,  
When they come trooping into town,  
Oh! that's the fun for mine.

Chorus:

For when the circus comes to town I want to see  
The whole darn'd shooting match from A to Z.  
I want to see the clown,  
When he drives about the town.  
And I want to hear the steam piano play, by gee!  
I'll spend as much as sixty cents  
To walk right up and see the show commence,  
With my gal, Samantha Brown,  
In her stunning new Spring gown,  
I'll be a reg'lar cutup when the circus comes to town.

For when the circus comes to town I want to see  
The whole darn'd shooting match from A to Z.  
I want to see the clown,  
When he drives about the town.  
And I want to hear the steam piano play, by gee!  
I'll spend as much as sixty cents  
To walk right up and see the show commence,  
With my gal, Samantha Brown,  
In her stunning new Spring gown,  
I'll be a reg'lar cutup when the circus comes to town.

2. "I like to see the horses in the ring a-doing a jig,  
There's nothing half so funny as the educated pig,  
And the acrobats so great,  
Who are always up to date,  
Are the only kind of actor I could ever tolerate.  
When they pass around the crimson lemonade,  
I like to choke,  
For that's the only drink on which I ever would go broke,  
From the clown, so full of fun,  
To the girl who weighs a ton,  
With the freaks and all included  
I'm in love with ev'ryone.

Chorus:

For when the circus comes to town I want to see  
The whole darn'd shooting match from A to Z.  
I want to see the clown,  
When he drives about the town.  
And I want to hear the steam piano play, by gee!  
I'll spend as much as sixty cents

To walk right up and see the show commence,  
With my gal, Samantha Brown,  
In her stunning new Spring gown,  
I'll be a reg'lar cutup when the circus comes to town.

For when the circus comes to town I want to see  
The whole darn'd shooting match from A to Z.  
I want to see the clown,  
When he drives about the town.  
And I want to hear the steam piano play, by gee!  
I'll spend as much as sixty cents  
To walk right up and see the show commence,  
With my gal, Samantha Brown,  
In her stunning new Spring gown,  
I'll be a reg'lar cutup when the circus comes to town.

*(Pastoria and Tryxie exit left.)*

11. Carrie Barry (Dorothy, Dashemoff, and Chorus)

[See Earlier for Lyrics]

12. The Scarecrow (Alas for the Man Without Brains) (A Man of Straw)  
(Scarecrow)

[See Earlier for Lyrics]

### Scene 3: The Road through the Forest

13. That is Love (That Must Be Love) (Sir Dashemoff)

[Lyrics published in *The Wizard of Oz: Songs Sung in Hamlin and Mitchell's Musical Extravaganza.*]

14. Oh, Love's the Thing (When You Love, Love, Love) (Dorothy, Scarecrow, Nick)

[See Earlier for Lyrics]

### Scene 4: The Poppy Field

15. Poppy Song (Chorus)

[See Earlier for Lyrics]

## 16. Invocation & Death of the Poppies (Instrumental)

[See Earlier for Description]

### Scene 5: (Transformation) The Poppy Field in Winter

## 17. Transformation (Instrumental)

[See Earlier for Description]

## 18. Winter Jubilation (Instrumental)

*Finally, eliminated from the end of the act were the sleigh and team of reindeer, which in the Chicago show had stood at the ready to whisk Dorothy and her friends away after they awoke from the sleep of the Poppies. Instead, the Snow Queen and her entourage stand triumphantly at the rear of the stage. When Dorothy revives, she kneels down in respect, and the curtain falls. - Mark Evan Swartz*

*(Several snow boys and girls discovered at the back of platform. Snow Queen on high platform center holding her hands out towards the audience. Snow falls from her hands. Characters are posed right and left with Dorothy in center of stage. When lights have worked up to a light blue she slowly rises, turns and sees the Snow Queen and drops on her knee.)*

## Act II

### Scene: The Courtyard of the Wizard's Palace

## 19. Phantom Patrol (The Phantom March) (Instrumental)

[See Earlier for Description]

## 20. On a Pay Night Evening (Pay-Day) (Wizard and Chorus)

*[Where] the Wizard had formerly sung "Mr. Dooley," he now sang "On a Pay Night Evening" (John W. West/Bruno Schilinski). The setup for the number begins with the Wizard's performing some magic tricks for his subjects and then asking Bardo, his Factotum, to pass the hat. When he is told that the people have no money until payday, he sings this comic song about the joys of getting paid. Performing with his usual Irish brogue, he is accompanied by a chorus of the working class, girls armed with pickaxes and tin dinner pails. - Mark Evan Swartz*

1. They may talk about their "Saturday Nights," and their "Sunday afternoons,"

When they take their girlie for a stroll by the light of silv'ry moons,  
They may pick their night  
That suits them right,  
Or they may choose their days  
But there's only one time  
That I feel right in line,  
That's the night we get our pay

Chorus:

On a Pay-night evening. When the boss comes 'round  
Hands you out your wages without a smile or frown,  
And when you stop at six o'clock, you hurry home to tea  
You want to be ready to meet your own steady,  
It's pay-night, don't you see, see,

On a Pay-night evening. When the boss comes 'round  
Hands you out your wages without a smile or frown,  
And when you stop at six o'clock, you hurry home to tea  
You want to be ready to meet your own steady,  
It's pay-night, don't you see, see,

2. They may take their girl ariding on on a trolly car so fine,  
There is nothing more enjoyable "In the good old summer time"  
On a winter's night,  
By the fire so bright,  
Or the opera you will go  
You make your date  
To meet Kate at eight,  
On the night you get your dough,

Chorus:

On a Pay-night evening. When the boss comes 'round  
Hands you out your wages without a smile or frown,  
And when you stop at six o'clock, you hurry home to tea  
You want to be ready to meet your own steady,  
It's pay-night, don't you see, see,

On a Pay-night evening. When the boss comes 'round  
Hands you out your wages without a smile or frown,  
And when you stop at six o'clock, you hurry home to tea  
You want to be ready to meet your own steady,  
It's pay-night, don't you see, see,

*(Chorus exits on the refrain. Bardo exits.)*

21. The Witch Behind the Moon (Cynthia and Chorus)

[See Earlier for Lyrics]

22. The Different Ways of Making Love (Dorothy and Cynthia)

[See Earlier for Lyrics]

23. Waltz & Grand March (Instrumental)

24. Lanciers (Instrumental)

25. Schottische (Instrumental)

26. Connemara Christening (Wizard and Chorus)

[See Earlier for Lyrics]

27. Spanish Bolero (Scarecrow)

28. Wee-Highland Mon (Nick)

29. Rosalie, My Royal Rosie (Climb Down, My Honey Gal, To Me) (Dorothy)

[See Earlier for Lyrics]

30. I Love Only One Girl in the Wide, Wide World (Sir Dashemoff)

1. I know of sweethearts a-plenty  
I could have sixteen or twenty  
Nice little girlies  
With nice little curlies  
With names "A" to "Z"  
Minnies and Maudies and Mollies  
Patsies and Pearlies and Pollies  
I'd be their foreman  
If I was a Mormon  
But not for me

Chorus:  
I love only one girl

In this wide, wide world  
She gets all my attention  
For she's my girl  
She knows that I know  
And I know that she knows  
I love only one girl  
In this wide, wide world

I love only one girl  
In this wide, wide world  
She gets all my attention  
For she's my girl  
She knows that I know  
And I know that she knows  
I love only one girl  
In this wide, wide world

2. After our evening is over  
After an evening in clover  
I kiss her sweetly  
Contented completely  
I leave her at her door  
What if I chance to meet Jessie  
Run across Bessie or Tessie?  
Some call it shocking  
But what's the use knocking  
It don't count, for

Chorus:  
I love only one girl  
In this wide, wide world  
She gets all my attention  
For she's my girl  
She knows that I know  
And I know that she knows  
I love only one girl  
In this wide, wide world

I love only one girl  
In this wide, wide world  
She gets all my attention  
For she's my girl  
She knows that I know  
And I know that she knows

I love only one girl  
In this wide, wide world

31. Sammy (Tryxie and Chorus)

[See Earlier for Lyrics]

32. Nautical Nonsense (Hurrah for Baffin's Bay!) (Scarecrow and Nick)

[See Earlier for Lyrics]

33. Star of My Native Land (Ensemble)

*Julian Mitchell cut the Baum/Tietjens Chicago finale of Act II for the Broadway opening, replacing it with a new Act II finale by A. Baldwin Sloane and Glen MacDonough called "Star of My Native Land."*

*Tietjens was not pleased - and Julian Mitchell may not have been wholly pleased either, as by late summer of 1903, he devised a new Act II Finale by combining both the Sloane and Tietjens compositions. Thus, "Simple Girl" was reintroduced to the show, where it stayed through the final touring performances in 1909. - David Maxine*

*Act II still concludes with the revelation that the Wizard is a fake. He no longer escapes in a balloon, however. Instead, he and Wiley Gyle are taken prisoner as Pastoria, now claiming the throne, sings "Star of My Native Land (Glen MacDonough/A. Baldwin Sloane). This song replaced "The Wizard Is No Longer King." - Mark Evan Swartz*

[Lyrics Missing]

Act III

Scene: The Borderland, Dividing the Kingdom of Oz from the Dominions of the Good Witch. Edge of the Domain of Oz

Draw bridge left upper entrance. Large tree right. The roots of tree have turned upward and form a cage. The scene is a study in purple.

*Whereas Act III in the Chicago production, "The Domain of the Sorceress," had been a study in rosy tones, the new scene that replaced it, "The Borderland, Dividing the Kingdom of Oz from the Dominions of the Good Witch," featured lavender scenery, costumes, and lighting. The scene took place in a wisteria grove. Photographs show a backdrop depicting a fortress on a hill. On both the left and the right sides of the stage are giant trees in the form of flats reaching from floor to ceiling, Slightly to the left,*



*toward the rear, is a large three-dimensional tangle of trunks and wisteria vines. To the right are a guard house surrounded by vegetation and a bridge leading off the stage. - Mark Evan Swartz*

#### 34. Cooks & Waitresses' Number (Chorus)

*A chorus of Cooks, Waitresses, and Laundresses performs MacDonough and Sloane's "Opening Chorus." The Cooks had an especially whimsical outfit a long-sleeved tunic with a kettle decoration at the waist and short pants with stripes at the hem. The accompanying hat was circular with a flat top and had silverware protruding around the perimeter of the brim. - Mark Evan Swartz*

*(Soldiers led by Officers enter left and cross. Sentry is left at bridge. Soldiers march off up right. Officer enter guard house over right. Cooks and Waitresses enter across bridge.)*

[Lyrics Missing]

*(Officers enter from guard house right at end of number.)*

#### 35. Tin Woodman and Scarecrow's Entrance (Instrumental)

*The Scarecrow and the Tin Woodman enter, having escaped from Pastoria's prison. The former is wearing a top hat and some ragged white clothes apparently stolen from a clothes line, while the latter is disguised as a burlesque chauffeur in white livery. - Mark Evan Swartz*

*(Tin [Wood]man and Scarecrow enter down right. Music for entrance. Tin [Wood]man is disguised as a burlesque chaffeur. Scarecrow in costume of various light colored articles which might be stolen from a clothes' line. They see the group up stage and draw back to cover of guard house.)*

#### 36. Pimlico Malinda (Cockney Negro Song) (Lines of an American Coon Song) (Scarecrow and Nick)

*[The Tin Woodman and Scarecrow] determine that they must make it across the bridge. At about this point in the action, they perform the "cockney Negro song." called "Pimlico Malinda" (O'Dea/Adams). - Mark Evan Swartz*

*[The Tin Woodman and Scarecrow] sang and danced the "Cockney Negro Song" (likely similar to [Fred Stone and David C. Montgomery's] previous blackface buck and wing routines). - Armond Fields*

37. Honey, My Sweet (Honey is Sweet) (Dorothy and Chorus)

*Dashemoff and Dorothy enter. They also have escaped from Pastoria's prison and are on the run. About to try to cross the bridge, they discover the imprisoned Scarecrow and Tin Woodman. The Tin Woodman has a plan to set the Scarecrow free. He will use a pair of scissors to cut up his companion. Then he will pass the pieces through the bars of the cage and down to Dorothy, who can carry them to safety and sew them back together again. Dashemoff, meanwhile, will create a diversion by sprinting across the bridge, thereby forcing the sentry to chase him. When the poet does just this, the chorus of Cooks, Waitresses, and Laundresses enters to watch the pursuit. They ask Dorothy if she knows who has just run across the bridge. She says that he is her sweetheart and that the two of them are wandering minstrels: he writes the songs, and she sings them. She then sings a song of love, "Honey, My Sweet" (Henry M. Blossom Jr./George A. Spink).*

*While Dorothy sang "Honey, My Sweet," Fred Stone as the Scarecrow, shielded by the Tin Woodman, slipped out of the cage and was replaced by a collection of dismantled body parts. He also secretly made his way into the sentry box and hid himself behind strips of black masking covering the doorway. - Mark Evan Swartz*

1. When the sun is slowly sinking into the West  
When the little sleepy birds have gone to their nest  
When the flow'rs with nodding heads are drooping to rest

[Lyrics Missing]

Chorus:

Honey, my sweet I love you 'deed I do  
Sometimes I almost die of longing for you  
Only believe that I will ever be true  
For I love you and you only honey, my sweet

Honey, my sweet I love you 'deed I do  
Sometimes I almost die of longing for you  
Only believe that I will ever be true  
For I love you and you only honey, my sweet

2. Summer's gone, and autumn leaves are coloring fast  
Wint'ry winds will sadly sing of days that are past  
Spring will come with budding flow'rs to greet us at last

[Lyrics Missing]

Chorus:

Honey, my sweet I love you 'deed I do  
Sometimes I almost die of longing for you  
Only believe that I will ever be true  
For I love you and you only honey, my sweet

Honey, my sweet I love you 'deed I do  
Sometimes I almost die of longing for you  
Only believe that I will ever be true  
For I love you and you only honey, my sweet

38. Niccolo's Piccolo (Reprise) (Instrumental)

*([Tin Woodman] blows a few stray notes, then plays refrain of "Niccolo's Piccolo.")*

39. Finale (Ensemble)

## Added Songs

### Act II

21a. There's a Lot of Things You Never Learn at School (Cynthia)

1. I confess when I left college  
With a bunch of high class knowledge  
My cranium was not its normal size  
All the high degrees I'd won them all  
The toughest problems done them  
I simply thought the earth would be my prize  
But I find my education  
Didn't seem to jar the nation  
I find no streets named after me today  
I meet folks without much learning  
In a way beyond discerning  
They're teaching me new wrinkles every day

Chorus:

There's a lot of things you never learn at school  
There's a lot of things that never go by rule  
There's an awful lot of knowledge  
That you never get at college  
There's a lot of things you never learn at school

2. Tommy's teacher told the story  
Of George Washington's young glory  
Who chopped the tree and cried  
"Oh, lie I can't"  
Tom thought George was a dandy  
Next day an ax was handy  
He took it and chopped down the Rubber plant  
"Now who did this?" yelled his daddy  
"It was I" replied the laddie  
"Like Georges "Pop" embrace your truthful lad"  
Cross his knee Tom's papa pressed him  
With a baseball bat caressed him  
"Boy's Pops have changed since Georgies time" said Dad

Chorus:  
There's a lot of things you never learn at school  
There's a lot of things that never go by rule  
There's an awful lot of knowledge  
That you never get at college  
There's a lot of things you never learn at school

3. Although Doctors are prolific  
With their knowledge scientific  
A visit to our house they seldom take  
For dearest old grandmother  
Has a cure somehow or other  
For every kind of ailment pain or ache  
Now our little baby hollered  
When a writing pen it swallowed  
It filled us with six diff'rent kinds of fright  
But Grandma just took a bottle  
Poured some black ink down it's throttle  
It reach'd the pen and made the baby write

Chorus:  
There's a lot of things you never learn at school  
There's a lot of things that never go by rule  
There's an awful lot of knowledge  
That you never get at college  
There's a lot of things you never learn at school

4. Our new cottage they've been painting  
And one night I felt like fainting

When I gazed upon my Sunday pearl-grey pants  
On those trousers bright and mellow  
Spots of paint bright red and yellow  
It really nearly put me in a trance  
Till I read in next day's paper  
A small "ad" that seem'd the caper  
The way to take out paint stains without doubt  
Send a dime and learn the plan Sir  
Well, I did and got this answer  
Just take a scissors, cut the paint stains out

Chorus:  
There's a lot of things you never learn at school  
There's a lot of things that never go by rule  
There's an awful lot of knowledge  
That you never get at college  
There's a lot of things you never learn at school

31a. Tommy (Tryxie and Chorus)

*Another sports-related story that received a good deal of press was the visit to the show on 15 August of the Irish yachtsman Sir Thomas Lipton and two hundred members of the Larchmont Yacht Club. Lipton was quite a celebrity at the time because of his recent attempts to win the America's Cup, and the press followed his every move. Several newspaper articles spoke of his upcoming visit to The Wizard of Oz, and it was mentioned that special events were planned in connection with it. Irish flags were to be hung all around the theater, and small flags were to be distributed to the audience. Lotta Faust s[a]ng a special version of "Sammy," entitled "Tommy," which she direct[ed] to Lipton, seated in the Sammy Box." - Mark Evan Swartz*

1. Did you ever meet the fellow  
Fine and dandy,  
Who can readily dispel  
Your ills and woes?  
Did you ever meet the boy  
Who's all the candy  
Where e'er he goes?  
That's the very sort of fellow  
I'm in love with,  
He is all the daffodils  
Of early spring,  
And to me the finest bliss is

Just to revel in his kisses  
When to him I sing:

Chorus:

Tommy, oh, oh, oh, Tommy,  
For you I'm pining  
When we're apart:  
Tommy, when you come wooing  
There's something doing  
Around my heart.  
Tommy, oh, oh, oh, Tommy,  
Can't live without you  
My dream of joy.  
Tell me, oh, oh, oh, tell me,  
You're only mine, my Tommy boy.

Tommy, oh, oh, oh, Tommy,  
For you I'm pining  
When we're apart:  
Tommy, when you come wooing  
There's something doing  
Around my heart.  
Tommy, oh, oh, oh, Tommy,  
Can't live without you  
My dream of joy.  
Tell me, oh, oh, oh, tell me,  
You're only mine, my Tommy boy.

2. In the evening,  
When the summer moon is beaming,  
On the river where  
The waters rush and swirl,  
With my Tommy-boy  
A spooning and a dreaming,  
You'll find this girl;  
When within his manly arms  
I am reclining,  
Like a bird in summer time  
Upon the wing,  
I imagine I'm a flying,  
Up to Paradise a-hieing,  
When to him I sing:

Chorus:

Tommy, oh, oh, oh, Tommy,  
For you I'm pining  
When we're apart:  
Tommy, when you come wooing  
There's something doing  
Around my heart.  
Tommy, oh, oh, oh, Tommy,  
Can't live without you  
My dream of joy.  
Tell me, oh, oh, oh, tell me,  
You're only mine, my Tommy boy.

Tommy, oh, oh, oh, Tommy,  
For you I'm pining  
When we're apart:  
Tommy, when you come wooing  
There's something doing  
Around my heart.  
Tommy, oh, oh, oh, Tommy,  
Can't live without you  
My dream of joy.  
Tell me, oh, oh, oh, tell me,  
You're only mine, my Tommy boy.

*(Tryxie exits after song. Chorus sing refrain and exit.)*

33a. Flag of My Native Land (Ensemble)

*The Act II finale, "Star of My Native Land," was retitled "Flag of My Native Land," and its lyrics were changed to suit the occasion. - Mark Evan Swartz*

[Lyrics Missing]

### Act III

34a. The Traveller and the Pie (Scarecrow and Chorus)

[See Earlier for Lyrics]

36a. Must You (Scarecrow and Nick)

*Halfway through Act III the Scarecrow and Tin Woodman are captured by King Pastoria's soldiers and imprisoned. While dangling*

*through the prison bars the Tin Woodman strikes up a conversation with a passing Waitress whom he warns not to become a "must you."*

*Must You? was a hit with audiences. It was recorded several times and was also offered as a Mira music box disc. A wonderful Zonophone recording by Dan W. Quinn can be heard on Vintage Recordings from the 1903 Wizard of Oz. - David Maxine*

*By the show's second week, "Pimlico Malinda had been replaced by "Must You? (Harry Boden and David Montgomery [the Tin Woodman]/Bert Brantford). It was a comic specialty primarily for the Tin Woodman, although the Scarecrow joined in the performance. - Mark Evan Swartz*

1. I must have been a silly sort of Josh  
When I went and spliced Matilda Jane  
I thought at the time  
I was in for something prime  
But very soon found out I was insane  
The fact is she's a lump too fond of me  
Never on my own she'll let me stray  
And if by chance I should go in to a pub  
All my pals will look at me and say

Chorus:  
Must you have the missus with you  
Can't you come out on your own  
Must you always have a keeper  
Ain't you old enough to be alone  
Why don't you take her out and lose her  
Why be such a silly elf  
If there's any beer wants mopping  
Can't you mop it up yourself

2. I never can have half enough to eat  
That is why I'm in this skinny state  
And she thinks it jolly fine  
When we sit down to dine  
She puts a pile of mustard on my plate  
And if I say why don't I have some meat  
You know I can't eat the mustard raw  
She'll look at me and turn up her raspberry nose  
And then exclaim, oh lor!

Chorus:  
Must you have beef with your mustard



Can't you sop it up with bread  
Ain't it just the stuff to warm you  
Make you sneeze and also clear your head  
In that motto be obliging  
Have you really no belief  
Can't you sit and eat the mustard  
Let me and the children have the beef

3. This morning I turned in at 3:25  
I knocked upon the door and rang the bell,  
But she sleeps so sound  
And so far above the ground,  
I had to stand out in the street and yell  
"Matilda, do come down and let your hubby in,  
I'm freezing and so weak for want of sleep."  
But she only put on airs and said,  
"It's too far down the stairs,  
Now please be contented in the street.

Chorus:  
"Must you have a bed to sleep in?  
Can't you stand up in the corner for a nap?  
Think of those six-day bicycle riders,  
Have to sleep in every other lap.  
Don't you know that sleeping's all a habit?  
I feel it coming on and must turn in;  
Now you stay there until the morning,  
And I'll call a cop and run you in."

4. Well talk of warm, she's very warm indeed,  
For when I went to dress last Sunday morn,  
Vainly I looked 'round for my trousers, then I found  
As per usual they'd been sent to pawn,  
Because I said it seem'd a trifle hard  
To be obliged to stick in bed all day  
When I might be out with some pals for a walk,  
She only did a grin and then did say.

Chorus:  
Must you always have your trousers?  
Can't you go without for once?  
Don't you know that poor old Adam  
Never had a pair at all for months.  
Won't they last you all the longer

While your uncle them has got,  
Make a kilt of my old apron  
And think that you're Sir Walter Scott.

5. In the summer wife goes to the country,  
Takes the children, the cook and the maid,  
I felt rather glad, but you bet that I was sad  
When I got on to all the plans she'd made,  
She locked each door from parlor to fourth floor  
Closed our little "comfy" folding bed,  
She made the house look just like a beastly morgue  
Then that woman calmly to me said:

Chorus:

Must you, dearest, use the kitchen  
Can't you stay out in the yard,  
You can sleep in the dog kennel  
If you find the door-step is too hard  
You can bathe beneath the rain spout  
With the grindstone, you must shave,  
Oh! you'll have a jolly summer  
If you only can behave.

6. One day I said to myself "I am a guy  
If I stand this treatment any more,  
I'm going to get gay, I'll throw some cash away,  
A blonde and giddy show girl, I'll adore."  
Took the fairy out to dine at Rectors  
Spent a lot of cash to treat her right,  
She left me in the cold upon the sidewalk  
Shut the cab door and sweetly said "Good Night".

Chorus:

"Must you ride in cubs, Oh dear me!  
Can't you go and use the car?  
Don't forget to pay the cabby  
Just to Harlem, that's not far  
How dare you ask me sir to kiss you,  
Well I never! On my life!  
Oh you horrid awful creature,  
Go right home and kiss your wife".

*(Exit girls.)*

37a2. That's Where She Sits All Day (Scarecrow and Nick)

[See Earlier for Lyrics]

## De Luxe Version

### Act I

#### Scene 1: A Kansas Farm

1. Prelude (Instrumental)

2. Farm Life in Kansas (Instrumental)

[See Earlier for Description]

3. The Cyclone (Instrumental)

[See Earlier for Description]

#### Scene 2: (Transformation) The Country of the Munchkins, Land of Oz

4. Transformation (Instrumental)

[See Earlier for Description]

5. Death of the Wicked Witch (Instrumental)

[See Earlier for Description]

6. Locasta's Entrance (Instrumental)

7-1. Niccolo's Piccolo (Cynthia)

[See Earlier for Lyrics]

7-2a. The Tale of a Cassowary (Cynthia)

*Pastoria's song "In Michigan," in Act I, was deleted. In its place, Cynthia was given a new number that directly followed her "Niccolo's Piccolo." Entitled "The Tale of the Cassowary" (Will D. Cobb/Gus Edwards), this comic specialty tells of a missionary who becomes stranded on a desert island, where he is eaten by a cassowary, which in turn is eaten by a cannibal. - Mark Evan Swartz*

1. There once was a man, so the story ran  
That was pious and devout  
Who thought he would cross the sea  
And among the wicked shout  
So he bid adieu and shed a few  
And with this purpose grand  
He sailed away across the bay  
With a hymn book in his hand, Ah

Chorus:

List to the tale of a cassowary  
On the plains of Timbuctoo  
Who long had longed for a missionary  
Skin and bones and hymn book, too

2. On the desert sand, of a desert land  
Is the cassowary found  
No meat eats he, excepting  
The sand which is on the ground  
Alack! alas! But who should pass  
A missionary slim  
Alas! alack! a hymn book black  
Is all that's left of him, Ah

Chorus:

List to the tale of a cassowary  
On the plains of Timbuctoo  
Who dined one day on a missionary  
Skin and bones and hymn book, too

3. Old Skaldi Ral the cannibal  
Sat down to dine with glee  
Bring forth the dish he cried  
Of missionary fricassee  
It's a wary cassowary has  
The best of me, I'm blowed  
So serve him hot up on the spot  
With missionary a la mode, Ah

Chorus:

List to the tale of a cassowary  
On the plains of Timbuctoo  
Who stewed one day with a missionary

Skin and bones and hymn book, too

#### 7-2b. The Tale of the Monkey (Cynthia)

*When Aileen Crater joined the cast toward the end of the Broadway run, the show had a solid and talented Cynthia Cynch—and Crater soon became Mrs. Fred Stone, too.*

*When Julian Mitchell updated the show for its "Edition de Luxe," which premiered in spring 1904, he gave Cynthia a second number in the first act, "The Tale of a Cassowary." It was eventually replaced by "The Tale of a Monkey," which was not in the show very long. It in turn was replaced by "The Bullfrog and the Coon," which proved to be quite popular.*

*"The Tale of a Monkey" was probably written specifically for Aileen Crater. Vincent Bryan, the lyricist of the song, was a good friend of the Stone family.*

*"The Tale of a Monkey" might have been planned as a duet for Crater and Fred Stone. The chorus of the song states: "It was quite plain, he had no brain," which easily describes the Scarecrow; and Fred Stone had done a "monkey act" in his vaudeville days in which Stone played a monkey, but there is no evidence the song was ever performed with Stone's assistance. - David Maxine*

1. In Hindustan  
Lived a monkey man,  
And an imitative monk was he.  
This nosy monk  
Had a cosy bunk,  
In the branches of a Banyan tree.  
An imitative monk was he!  
With no originality!  
To ape his friends,  
Was his only plan,  
Oh wait for the finish  
Of this monkey man  
For thereby hangs a tale.

Chorus:  
This is the tale of a monkey,  
Who thought of nothing new.  
A monk who'd always copy,  
What he saw other monkeys do.  
It was quite plain, he had no brain,  
New things he would not plan.  
Don't play that game or you'll end the same,

As the tale of a monkey man.

This is the tale of a monkey,  
Who thought of nothing new.  
A monk who'd always copy,  
What he saw other monkeys do.  
It was quite plain, he had no brain,  
New things he would not plan.  
Don't play that game or you'll end the same,  
As the tale of a monkey man.

2. An elephant strayed  
To the leafy shade,  
'Neath the branches  
Of the Banyan tree.  
That nosy monk saw the elephant's trunk  
And he thought it was a tale you see.  
His brother pulled  
The big brute's tail.  
To imitate he did not fail,  
He pulled the elephant's mighty trunk  
That trunk was the finish of the foolish monk  
And that's no idle tale!

Chorus:  
This is the tale of a monkey,  
Who thought of nothing new.  
A monk who'd always copy,  
What he saw other monkeys do.  
It was quite plain, he had no brain,  
New things he would not plan.  
Don't play that game or you'll end the same,  
As the tale of a monkey man.

This is the tale of a monkey,  
Who thought of nothing new.  
A monk who'd always copy,  
What he saw other monkeys do.  
It was quite plain, he had no brain,  
New things he would not plan.  
Don't play that game or you'll end the same,  
As the tale of a monkey man.

7-2c. The Bullfrog And The Coon (Cynthia)

1. While doves were softly cooing,  
A Coon went a wooing,  
His Susan, his Honey Sue  
The moon look on with envy,  
The stars seemed rather friendly,  
The Owl was wooing too;  
Along a brook they wandered.  
And there upon a log,  
By chance he saw the wooing,  
Of Miss and Mister Frog;  
It set his mind a-working,  
My duties I am shirking,  
I'll show Sue  
How froggies woo.

Chorus:  
(*Ca-chunk*)  
Sang the little Mister Bull-Frog,  
(*Ca-chunk*)  
Sang the Lady Froggie too,  
(*Ca-chunk*)  
Then they loudly sang together  
And their eyes went go-goo-goo.  
(*Kiss Kiss*)  
Then their lips went a smacking,  
(*Kiss Kiss*)  
Just as froggies often do;  
When they kissed good bye  
Then he said "Oh my!  
(*Kiss Kiss*)  
I'm going too"

(*Ca-chunk*)  
Sang the little Mister Bull-Frog,  
(*Ca-chunk*)  
Sang the Lady Froggie too,  
(*Ca-chunk*)  
Then they loudly sang together  
And their eyes went go-goo-goo.  
(*Kiss Kiss*)  
Then their lips went a smacking,  
(*Kiss Kiss*)  
Just as froggies often do;

When they kissed good bye  
Then he said "Oh my!  
(*Kiss Kiss*)  
I'm going too"

2. The Froggies both grew frightened.  
As his arms 'round her tightened,  
'Round Susan, his Honey Sue  
Then with a splash they parted,  
Afraid and heavy hearted,  
The Owl in fury flew;  
He still kept on a-loving,  
And soon to his surprise,  
The same two little froggies,  
There right before his eyes,  
Were spooning hard as ever,  
As if nothing could sever,  
Until Sue,  
Said "let us woo."

Chorus:  
(*Ca-chunk*)  
Sang the little Mister Bull-Frog,  
(*Ca-chunk*)  
Sang the Lady Froggie too,  
(*Ca-chunk*)  
Then they loudly sang together  
And their eyes went go-goo-goo.  
(*Kiss Kiss*)  
Then their lips went a smacking,  
(*Kiss Kiss*)  
Just as froggies often do;  
When they kissed good bye  
Then he said "Oh my!  
(*Kiss Kiss*)  
I'm going too"

(*Ca-chunk*)  
Sang the little Mister Bull-Frog,  
(*Ca-chunk*)  
Sang the Lady Froggie too,  
(*Ca-chunk*)  
Then they loudly sang together  
And their eyes went go-goo-goo.



(*Kiss Kiss*)  
Then their lips went a smacking,  
(*Kiss Kiss*)  
Just as froggies often do;  
When they kissed good bye  
Then he said "Oh my!  
(*Kiss Kiss*)  
I'm going too"

#### 7-2d. Pocahontas (Tammany's Sister) (Cynthia)

1. Pocahontas was a squaw, a young Virginian,  
She's the first American, that wed an English man;  
John Smith fell in love with her, because she'd show'd good form,  
Married her, and took her home to keep his old wigwam.

Chorus:  
Pocahontas, Pocahontas,  
Squawking though the woods without her clothes,  
When John Smith saw this Indian Miss,  
He came and asked her for a kiss,  
But Pocahontas poked him in the nose.

Pocahontas, Pocahontas,  
Squawking though the woods without her clothes,  
When John Smith saw this Indian Miss,  
He came and asked her for a kiss,  
But Pocahontas poked him in the nose.

2. Pocahontas' father treated, John Smith very stern,  
He tied John Smith to a stake, and said he'd have to burn;  
Father soon released him just for Pocahontas sake,  
But when they untied John Smith he went and ate the steak.

Chorus:  
Pocahontas, Pocahontas,  
Fried that steak for her old Englishman,  
Her father let his hatchet drop,  
And gave good old John Smith a chop,  
And Pocahontas poked it in the pan.

Pocahontas, Pocahontas,  
Fried that steak for her old Englishman,  
Her father let his hatchet drop,

And gave good old John Smith a chop,  
And Pocahontas poked it in the pan.

3. Pocahontas' father caught her husband Mister Smith,  
Father said "I'll kill this pale face you've been flirting with;"  
She said "Papa let him live, he'll pay for all my grub,  
He won't be home very much, he's joined an Indian Club."

Chorus:  
Pocahontas, Pocahontas,  
Papa said John Smith would have to die.  
She said to John I'll save you dear,  
Then papa tried to interfere,  
And Pocahontas poked him in the eye.

Pocahontas, Pocahontas,  
Papa said John Smith would have to die.  
She said to John I'll save you dear,  
Then papa tried to interfere,  
And Pocahontas poked him in the eye.

4. Pocahontas' father and her husband so they say,  
Played a game of poker once to while the time away;  
They were playing on a cliff, but papa acted rough:  
He pushed John Smith off the cliff but that was just a bluff.

Chorus:  
Pocahontas, Pocahontas,  
In that little poker game she got,  
Her husband bet two safety pins,  
Against her father's moccasins,  
And Pocahontas poked him in the pot.

Pocahontas, Pocahontas,  
In that little poker game she got,  
Her husband bet two safety pins,  
Against her father's moccasins,  
And Pocahontas poked him in the pot.

#### *Alternate First Chorus*

Pocahontas, Pocahontas,  
Pretty as a little Prairie Rose,  
When John Smith saw this Indian Miss,

He came and asked her for a kiss,  
But Pocahontas poked him in the nose.

Pocahontas, Pocahontas,  
Pretty as a little Prairie Rose,  
When John Smith saw this Indian Miss,  
He came and asked her for a kiss,  
But Pocahontas poked him in the nose.

## 8. Chant (Pastoria)

[See Earlier for Lyrics]

### 9a. Daisy Donohue (Pastoria)

1. Daisy Donohue, hair of sunny hue blue-eyed maiden sweet  
Was the prettiest and the wittiest girl on Angel street  
From Dago John to little Jakey Krause  
A lot of tender songs she nightly heard  
In most ev'ry foreign tongue all her priases they were sung  
And here's the dotty that she most preferred.

Chorus:

Daisy, Daisy Donohue  
I must say I don't know who  
Don't know who's as nice as you  
Except your mother and your father too.  
Daisy, Daisy Donohue  
I'm not making fun of you  
When I say you are a daisy daisy, Daisy Donohue.

Daisy, Daisy Donohue  
I must say I don't know who  
Don't know who's as nice as you  
Except your mother and your father too.  
Daisy, Daisy Donohue  
I'm not making fun of you  
When I say you are a daisy daisy, Daisy Donohue.

2. "Though this ditty is quite the prettiest thing" said Daisy dear  
"Its suspiciously and deliciously coon-like to my ear"  
But all was plain when Daisy dear was told  
By little Tim McCue whose song it was  
'Twas a tender Irish lay warbled in a negro way

Says he, "I only sing it just because."

Chorus:

Daisy, Daisy Donohue  
I must say I don't know who  
Don't know who's as nice as you  
Except your mother and your father too.  
Daisy, Daisy Donohue  
I'm not making fun of you  
When I say you are a daisy daisy, Daisy Donohue.

Daisy, Daisy Donohue  
I must say I don't know who  
Don't know who's as nice as you  
Except your mother and your father too.  
Daisy, Daisy Donohue  
I'm not making fun of you  
When I say you are a daisy daisy, Daisy Donohue.

9b. Down on the Brandywine (Pastoria and Trixie)

*Next, Tryxie and Pastoria introduced a duet called "Down on the Brandywine" (Vincent Bryan/J. B. Mullen) to replace their former number. It was a romantic "coon" ballad sung in southern dialect. - Mark Evan Swartz*

1. Me and mah Caroline, hand in hand  
Down on the Brandywine  
Strolling the fragrant meadow land  
Down where the sunbeams shine  
Down through the woods where the breezes blow  
Down where the water lillies grow  
Singing mah love song sweet and low  
Down on the Brandywine

Chorus:

Oh! Caroline, say you'll be mine  
Joybells ringin', darkies singin'  
When to church we go a swingin'  
Oh! Caroline, won't that be fine  
I'll find a spot to build a cot  
Down on the Brandywine

Oh! Caroline, say you'll be mine  
Joybells ringin', darkies singin'

When to church we go a swingin'  
Oh! Caroline, won't that be fine  
I'll find a spot to build a cot  
Down on the Brandywine

2. I want to be on that flow'ry shore  
Down on the Brandywine  
Back with mah Caroline gal once more  
Back with mah baby mine  
She is a waiting there for me  
Under the weeping willow tree  
Oh! what a jubilee there will be  
Down on the Brandywine

Chorus:  
Oh! Caroline, say you'll be mine  
Joybells ringin', darkies singin'  
When to church we go a swingin'  
Oh! Caroline, won't that be fine  
I'll find a spot to build a cot  
Down on the Brandywine

Oh! Caroline, say you'll be mine  
Joybells ringin', darkies singin'  
When to church we go a swingin'  
Oh! Caroline, won't that be fine  
I'll find a spot to build a cot  
Down on the Brandywine

10a. Carrie Barry (Dorothy, Dashemoff, and Chorus)

[See Earlier for Lyrics]

10b. Come Take A Skate With Me (Merrily We Roll Along) (Dorothy)

1. Not long ago when a girl and her beau  
Took an arm-in-arm trip after dark  
They'd go to a play or a dance to be gay  
Or perhaps they'd hold hands in the park  
That's changed, now-a-days  
Roller-skating's the craze  
And when "he" and "she" meet ev'ry day  
His speech is, "Hello  
Are you ready to go?"

If she hesitates then he will say

Chorus:

"Come take a skate with me, Katie  
Roll me all over the rink  
We'll show them some twirling  
Some curling and whirling  
We won't even stop for a drink  
Come on join the bunch  
Where the music so sweet  
Will make you forget  
That you ever had feet  
Merrily we'll roll along  
Roll along, roll along  
Merrily we'll roll along  
Come take a skate with me

2. "Bumping the bumps" yes  
Or "jumping the jumps"  
As a popular craze are all through  
And automobiles have lost out to the wheels  
That can make you think flying's come true  
You don't need the moon  
For this fine chance to spoon  
For you're arm-in-arm all of the way  
And if she starts to fall  
Just get busy that's all  
It's no wonder that all the boys say

Chorus:

"Come take a skate with me, Katie  
Roll me all over the rink  
We'll show them some twirling  
Some curling and whirling  
We won't even stop for a drink  
Come on join the bunch  
Where the music so sweet  
Will make you forget  
That you ever had feet  
Merrily we'll roll along  
Roll along, roll along  
Merrily we'll roll along  
Come take a skate with me

11. The Scarecrow (Alas for the Man Without Brains) (A Man of Straw)  
(Scarecrow)

[See Earlier for Lyrics]

Scene 3: The Road through the Forest

12a1. I Love You All The Time (Sir Dashemoff)

*Halfway through Act I of The Wizard of Oz Sir Dashemoff Daily, the Poet Laureate of Oz, sings a love song about his true love--who happens to be Dorothy Gale.*

*L. Frank Baum and Paul Tietjens had written a wonderful song for the spot called Love is Love. But every once in a while the actress playing Sir Dashemoff wanted to try something new. One of the first songs to be tried out was I Love You All the Time by Will R. Anderson.*

*The role of Sir Dashemoff was created by a fine singing actress named Bessie Wynn. She made a specialty of these "trouser roles" and went on to create the role of Tom Tom in Victor Herbert's Babes in Toyland immediately after leaving Wizard.*

*Eventually, despite many other substitutions, Baum and Tietjens' song, Love is Love, was reinstated. - David Maxine*

*"Carrie Barry" and "Alas for the Man without Brains" were retained. but following than came two new numbers for Dashemoff "I Love You All the Time" (Will R. Anderson), and "Mary Canary" (Edward P. Moran/Seymour Furth). Both of these were sentimental love ballads. - Mark Evan Swartz*

1. One summer's day  
When the skies were blue,  
Two little sweethearts  
Like me and you,  
Strolled and told the story old,  
Just as we all have tried.  
"If it is true,"  
Said the boy impressed,  
"That you love me  
More than all the rest,  
Tell me when you love me best?"  
Softly the maid replied:

Refrain:

"I love you when it's sunshine,  
I love you when it's gray,

And I love you through the night, love,  
And I told you all the day.  
No heart could ever carry  
More precious trust than mine,  
But I don't know when I love you best  
For I love you all the time."

"I love you when it's sunshine,  
I love you when it's gray,  
And I love you through the night, love,  
And I told you all the day.  
No heart could ever carry  
More precious trust than mine,  
But I don't know when I love you best  
For I love you all the time."

2. But said the boy  
In a playful jest,  
"There must be times  
When you love me best,  
Times when you are truer, too  
That you will not deny.  
Then if it's so  
That this all must be,  
"When," said the maid,  
"Do you best love me?"  
Laddie thought,  
But quick to see,  
He made the same reply.

Refrain:  
"I love you when it's sunshine,  
I love you when it's gray,  
And I love you through the night, love,  
And I told you all the day.  
No heart could ever carry  
More precious trust than mine,  
But I don't know when I love you best  
For I love you all the time."

"I love you when it's sunshine,  
I love you when it's gray,  
And I love you through the night, love,  
And I told you all the day.



No heart could ever carry  
More precious trust than mine,  
But I don't know when I love you best  
For I love you all the time."

12a2. Mary Canary (Sir Dashemoff)

1. There's a sweet Irish lady that came from Athlone,  
She moved in the very next flat to my own.  
A blind man could see by the actions I've shown,  
That I am in love with this fairy.  
When I wanted to pay her a neighborly call,  
To my ring she paid no attention at all,  
So up through the speaking tube out in the hall  
I sang to sweet Mary Canary

Chorus:

Mary Canary, I think you're awfully nice  
Upon my word you are a bird, of Paradise.  
My love will never vary, Mary  
If you'll be my wife.  
'Twill grow fonder with age,  
For my heart is a cage,  
You can live in, the rest of your life.

Mary Canary, I think you're awfully nice  
Upon my word you are a bird, of Paradise.  
My love will never vary, Mary  
If you'll be my wife.  
'Twill grow fonder with age,  
For my heart is a cage,  
You can live in, the rest of your life.

2. She was out on the fire-escape hanging up clothes,  
Said I: "Now I'll find out which way the wind blows,"  
From down in the yard to my love I'll propose,  
While she has her washing out drying"  
As I looked at the clothes hanging all dripping wet,  
I realized fully my heart was "to let,"  
I played Romeo then to her Juliet,  
And startled the neighbors by crying

Chorus:

Mary Canary, I think you're awfully nice

Upon my word you are a bird, of Paradise.  
My love will never vary, Mary  
If you'll be my wife.  
'Twill grow fonder with age,  
For my heart is a cage,  
You can live in, the rest of your life.

Mary Canary, I think you're awfully nice  
Upon my word you are a bird, of Paradise.  
My love will never vary, Mary  
If you'll be my wife.  
'Twill grow fonder with age,  
For my heart is a cage,  
You can live in, the rest of your life.

12b1. Only You (Sir Dashemoff)

*To replace his two songs in Act I, Dashemoff was given two new numbers, "Only You" (Frank Keesee/Charles Zimmerman) and "When the Heart Is Sad" (Hollister/Zimmerman). - Mark Evan Swartz*

[Lyrics and Music published by Leo. Feist Inc. in 1906]

12b2. When the Heart is Sad (Sir Dashemoff)

[Lyrics Missing]

12c. The Moon Has His Eyes on You (Sir Dashemoff)

1. Where the jessamine perfumes the wildwood  
Where the night birds flutter through the air  
Lover telling tales of fond affection  
To his little sweetheart fair  
Every evening for a quiet ramble  
Feasting on the maiden's lovelit eyes  
When his arms her waist entwine  
Softly says "Will you be mine"  
But she answers pointing to the skies

Chorus:

The moon has his eyes on you  
So be careful of what you do  
Every time you go a-strolling with your lady love  
Mister moon is watching from above

Big eyes, way up in the skies  
So be wise, don't let him surprise  
Don't try to tease, for way up thro' the trees  
The moon has his eyes on you

The moon has his eyes on you  
So be careful of what you do  
Every time you go a-strolling with your lady love  
Mister moon is watching from above  
Big eyes, way up in the skies  
So be wise, don't let him surprise  
Don't try to tease, for way up thro' the trees  
The moon has his eyes on you

2. When the moon behind a cloud is blinking  
When he asks the stars to come and woo  
Side by side all lovers go a-spooning  
As all lovers love to do  
Bye and bye the moon comes softly stealing  
To the cloud he bids a soft adieu  
Then you should not try to squeeze  
For the breeze with perfect ease  
Seems to say these same old words to you

Chorus:  
The moon has his eyes on you  
So be careful of what you do  
Every time you go a-strolling with your lady love  
Mister moon is watching from above  
Big eyes, way up in the skies  
So be wise, don't let him surprise  
Don't try to tease, for way up thro' the trees  
The moon has his eyes on you

The moon has his eyes on you  
So be careful of what you do  
Every time you go a-strolling with your lady love  
Mister moon is watching from above  
Big eyes, way up in the skies  
So be wise, don't let him surprise  
Don't try to tease, for way up thro' the trees  
The moon has his eyes on you

12d. There's Nothing New to Say (Sir Dashemoff)

Sweetheart, the language fails me  
When I try to boast my heart.  
The feeling that it dictates call  
From words that fall apart.  
The simple phrase "I love you"  
Is the best that I can say.  
Sweetheart, there's nothing better  
Than the dear familiar way

Chorus:

I love you, I love you. Believe me when I say:  
"I love you, I love you forever and a day."  
I love you, I love you, dear heart be mine I pray.  
I love you, I love you: there's nothing new to say.

I love you, I love you. Believe me when I say:  
"I love you, I love you forever and a day."  
I love you, I love you, dear heart be mine I pray.  
I love you, I love you: there's nothing new to say.

12e. I'm Waiting in Loveland for You (I've Waited in Loveland for You) (Sir Dashemoff)

1. I send you this little love letter,  
To plead for me while we've apart,  
I can't tell Love's story when I am beside you, the story that dwells in my heart;  
Then listen to Love's gentle whisper of devotion so tender and true,  
My fond heart is pining for you, oh my darling, I'm waiting in Loveland for you.

Chorus:

Come, oh, come, where the birds sing in sweetest song,  
Come, oh, come, to the one who has waited long;  
Bring me your tender caresses,  
Bring me your heart ever true,  
Come to my heart, my only one,  
I'm waiting in Loveland for you,

2. Whenever I linger beside you,  
Whenever I look in your eyes,  
I have not the courage to tell you the story inspired by heart's gentle sighs;  
My secret I've kept until now dear, and maybe it's your secret too,

If absence makes fonder the hearts that are pining, I'm waiting in Loveland for you.

Chorus:

Come, oh, come, where the birds sing in sweetest song,  
Come, oh, come, to the one who has waited long;  
Bring me your tender caresses,  
Bring me your heart ever true,  
Come to my heart, my only one,  
I'm waiting in Loveland for you.

13. Oh, Love's the Thing (When You Love, Love, Love) (Dorothy, Scarecrow, Nick)

[See Earlier for Lyrics]

#### Scene 4: The Poppy Field

14. Poppy Song (Chorus)

[See Earlier for Lyrics]

15. Invocation & Death of the Poppies (Instrumental)

[See Earlier for Description]

#### Scene 5: (Transformation) The Poppy Field in Winter

16. Transformation (Instrumental)

[See Earlier for Description]

17. Winter Jubilation (Instrumental)

[See Earlier for Description]

### Act II

#### Scene: The Courtyard of the Wizard's Palace

18. Phantom Patrol (The Phantom March) (Instrumental)

[See Earlier for Description]

19a. The Tale of a Shirt (The Tale of the Red Shirt) (Wizard)

*In the next act, the Wizard had a new comic specialty called "The Tale of the Red Shirt" by two songwriters known only as Brackett and Medor. - Mark Evan Swartz*

1. There was a man, his name was Burke,  
He was a friend of mine;  
He had four lovely bright red shirts,  
That hung on his clothesline.  
Not satisfied with all his wealth,  
What do you think Burke did,  
He took a trip to Butchertown,  
Bought a goat just for a kid;  
He tied him up in his back yard  
Where the shirts were hung in line;  
The goat got loose and ate them all.  
Just as the clock struck nine;  
This made my friend Burke good and mad,  
To kill him then he swore,  
So he tied the goat to a railroad track,  
Satisfied he'd be no more.

Chorus:

Say au revoir, but not goodbye,  
This goat was wise, and too smart to die,  
He struggled and tugged with might and main,  
Coughed up a red shirt, and flagged the train.

2. Now when Burke saw the goat's cute trick,  
He quick said, "I'll forgive;  
I'll take that goat right home again,  
For he deserves to live."  
Burke had a silk umbrella,  
'Twas the apple of his eye,  
This goat thought it was good to eat,  
So he ate it on the sly;  
Burke found it out and swore again  
It was time to make him stop;  
Says he, "I'll take him to some place  
Where I have got the drop;"  
So, he pushed him off the Call Café  
'Twas eighteen stories high;  
Then left the place with smiling face.

Says, "This time it is goodbye."

Chorus:

Say au revoir, but not goodbye,  
This goat was wise, though he could not fly,  
He gave one cry, it was a beaut,  
Coughed up the umbrella, made a parachute.

3. Once more to dear old home, sweet home,  
Burke took this goat again;  
Two times he'd tried to kill the beast,  
His efforts were in vain.  
He ate the paint from Burke's front door,  
From his bed he drank the spring,  
And ate Burke out of house and home,  
He did not have a thing;  
Burke fed him tons of paris green,  
Six sticks of dynamite;  
He threw him in the ocean deep;  
But goat returned all right;  
The fatal day at last came round,  
Though that goat new a lot;  
He wandered out on Market street,  
And looked into the slot.

Chorus:

Say au revoir, this time goodbye,  
His time was up, he was doomed to die;  
The gripman yelled, and rang the bell,  
Car hit the poor goat, now he's in —.

19b. On a Pay Night Evening (Pay-Day) (Wizard and Chorus)

[See Earlier for Lyrics]

19c. Julie Dooley (Wizard)

*Furthermore. the Wizard once again had a new number for his Act II entrance, "Julie Dooley" (Frank R. Adams and Will M. Hough/Joseph E. Howard). Another dialect song, it had originally appeared in the show His Highness the Bey, earlier in 1905. - Mark Evan Swartz*

1. Oh my heart is back in Ireland  
With the girl I left behind

I hear her step at ev'ry turn  
Her voice on ev'ry wind  
When I make a mint of money  
I'll go across the sea;  
And I'll marry Julie Dooley  
She's waitin' there for me.

Refrain:

Julie Dooley, she's the belle of Kildare  
Blue the skies in her laughing eyes  
There's sunlight in her hair  
It's for her that me heart is near  
Bustlin' with love at the thoughts  
Of her beauty so rare  
She'll be my bride  
The joy and pride of Old, Kildare.

Julie Dooley, she's the belle of Kildare  
Blue the skies in her laughing eyes  
There's sunlight in her hair  
It's for her that me heart is near  
Bustlin' with love at the thoughts  
Of her beauty so rare  
She'll be my bride  
The joy and pride of Old, Kildare.

2. Sometimes her hand comes stealin'  
And nestlin' soft in mine  
I feel her breath upon my cheek  
Her eyes my heart entwine  
I see her lips like cherries  
Her tantalizin' smile;  
But I know I'm only dreamin'  
I'm just dreamin' all the while.

Refrain:

Julie Dooley, she's the belle of Kildare  
Blue the skies in her laughing eyes  
There's sunlight in her hair  
It's for her that me heart is near  
Bustlin' with love at the thoughts  
Of her beauty so rare  
She'll be my bride  
The joy and pride of Old, Kildare.



Julie Dooley, she's the belle of Kildare  
Blue the skies in her laughing eyes  
There's sunlight in her hair  
It's for her that me heart is near  
Bustlin' with love at the thoughts  
Of her beauty so rare  
She'll be my bride  
The joy and pride of Old, Kildare.

19d. Meet Me Down At The Corner (Wizard)

1. Oh! sweet Kitty Carney  
Has no use for blarney,  
The clock says a quarter to eight,  
Her tears come a-creeping,  
First thing she'll be weeping,  
Her Barney's not keeping his date;  
But a messenger boy brings a message of joy,  
And a song bubbles out of her throat,  
For the address is Carney,  
The signature's "Barney"  
And this is the note  
That the bold Spaniard wrote:

Chorus:

"Meet me down at the corner,  
I'll be waiting for you,  
A bushel of blarney and kisses I'll bring,  
All bound 'round with a gold wedding ring,  
For you're coming out Miss Kitty Carney,  
But you're going back Missis McCue,  
So don't linger longer,  
Come down to the corner,  
And bring your heart with you"

"Meet me down at the corner,  
I'll be waiting for you,  
A bushel of blarney and kisses I'll bring,  
All bound 'round with a gold wedding ring,  
For you're coming out Miss Kitty Carney,  
But you're going back Missis McCue,  
So don't linger longer,  
Come down to the corner,

And bring your heart with you"

2. A lookout I'm keeping  
Your mother is sleeping,  
Your Daddy I'm peeping at, too,  
Behind a cigar in O' Riley's "Bazaar,"  
But O' Riley won't close up 'till two,  
So, Acushla, don't worry,  
But put on more hurry,  
Your Barney is waiting for you  
Tho' I haven't a ransom,  
To pay for a hansom,  
I've got trolley transfers,  
And if that will do:

Chorus:  
"Meet me down at the corner,  
I'll be waiting for you,  
A bushel of blarney and kisses I'll bring,  
All bound 'round with a gold wedding ring,  
For you're coming out Miss Kitty Carney,  
But you're going back Missis McCue,  
So don't linger longer,  
Come down to the corner,  
And bring your heart with you"

"Meet me down at the corner,  
I'll be waiting for you,  
A bushel of blarney and kisses I'll bring,  
All bound 'round with a gold wedding ring,  
For you're coming out Miss Kitty Carney,  
But you're going back Missis McCue,  
So don't linger longer,  
Come down to the corner,  
And bring your heart with you"

19e. Budweiser's a Friend Of Mine (Wizard)

1. The Poets may sing of the friends  
Who will cling to you,  
When you are gloomy and blue,  
But I have one friend who will stick to the end,  
Just the dearest friend I ever knew,  
Whenever I'm sad,

And the world treats me badly,  
Into some Rathskeller I stray,  
I fill up a stein with this old friend of mine  
And I dream all my sorrow away:

Chorus:

Bud, Budweiser's a friend of mine,  
Friend of mine, yes, a friend of mine,  
What care I, if the sun don't shine,  
While I've got Budweiser;  
That's the reason, I feel so fine  
Feel so fine, yes, I feel so fine;  
For though Bill the Kaiser's  
A friend of Budweiser's,  
Budweiser's, a friend of mine.

Bud, Budweiser's a friend of mine,  
Friend of mine, yes, a friend of mine,  
What care I, if the sun don't shine,  
While I've got Budweiser;  
That's the reason, I feel so fine  
Feel so fine, yes, I feel so fine;  
For though Bill the Kaiser's  
A friend of Budweiser's,  
Budweiser's, a friend of mine.

2. The friends to take pride in  
Are those you confide in,  
When trouble comes walking your way,  
Most women will scold you,  
And say, "Well, I told you"  
Whenever your plans go astray,  
But my friend you see,  
Never talks back to me,  
If I'm wrong he has nothing to say,  
Some friends love to tell you,  
Why hard luck befell you,  
Budweiser is wiser than they:

Chorus:

Bud, Budweiser's a friend of mine,  
Friend of mine, yes, a friend of mine,  
What care I, if the sun don't shine,  
While I've got Budweiser;

That's the reason, I feel so fine  
Feel so fine, yes, I feel so fine;  
For though Bill the Kaiser's  
A friend of Budweiser's,  
Budweiser's, a friend of mine.

Bud, Budweiser's a friend of mine,  
Friend of mine, yes, a friend of mine,  
What care I, if the sun don't shine,  
While I've got Budweiser;  
That's the reason, I feel so fine  
Feel so fine, yes, I feel so fine;  
For though Bill the Kaiser's  
A friend of Budweiser's,  
Budweiser's, a friend of mine.

3. Bill Brown's just been married,  
One night he was carried,  
Up home at the hour of one,  
His wife, who'd retired,  
Got up and admired,  
His beautiful, beautiful "bun."  
She asked who detained him,  
Her angry voice pained him,  
She said: "where on earth did you roam?"  
He answered: Eliza  
I've been with Budweiser,  
I've been taking Budweiser home:

Chorus:  
Bud, Budweiser's a friend of mine,  
Friend of mine, yes, a friend of mine,  
What care I, if the sun don't shine,  
While I've got Budweiser;  
That's the reason, I feel so fine  
Feel so fine, yes, I feel so fine;  
For though Bill the Kaiser's  
A friend of Budweiser's,  
Budweiser's, a friend of mine.

Bud, Budweiser's a friend of mine,  
Friend of mine, yes, a friend of mine,  
What care I, if the sun don't shine,  
While I've got Budweiser;

That's the reason, I feel so fine  
Feel so fine, yes, I feel so fine;  
For though Bill the Kaiser's  
A friend of Budweiser's,  
Budweiser's, a friend of mine.

4. Next ev'ning at dinner  
Bill Brown the old sinner,  
Told wife, I'm going out dear.  
She said: "Stay at home Bill,  
There's no need to roam, Bill,  
For your old friend, Budweiser's here."  
Said Bill: "If you've met him.  
You'd better go get him,  
You're more like a pal than a wife  
So fill up my schooner,  
The quicker the sooner,  
And we'll have the time of our life.

Chorus:  
Bud, Budweiser's a friend of mine,  
Friend of mine, yes, a friend of mine,  
What care I, if the sun don't shine,  
While I've got Budweiser;  
That's the reason, I feel so fine  
Feel so fine, yes, I feel so fine;  
For though Bill the Kaiser's  
A friend of Budweiser's,  
Budweiser's, a friend of mine.

Bud, Budweiser's a friend of mine,  
Friend of mine, yes, a friend of mine,  
What care I, if the sun don't shine,  
While I've got Budweiser;  
That's the reason, I feel so fine  
Feel so fine, yes, I feel so fine;  
For though Bill the Kaiser's  
A friend of Budweiser's,  
Budweiser's, a friend of mine.

20a. 'Twas Enough to Make a Perfect Lady Mad (Cynthia)

*Cynthia was given a new Act II specialty as well entitled "It's Enough to Make a Perfect Lady Mad" (also known as "'Twas Enough to Make a*

*Perfect Lady Mad"). Written by Bryan and Mullen. it was apparently created with The Wizard of Oz in mind, for unlike most of the other new songs, it related to some degree to the character who sang it. - Mark Evan Swartz*

1. My sweetheart had a pickle farm, and played the piccolo,  
And when a pickle grew too high, too high to pick you know;  
He used to blow the piccolo,  
Upon his little piccolo some awful tunes he'd play,  
My dog Napoleon heard them and grew thinner ev'ry day,  
My dog was quite a cunning little elf,  
When the piccolo would blow, he'd blow him self.

Chorus:

'Twas enough to make a perfect lady mad,  
My poor old dog grew bony as a shad,  
It nearly broke my aching heart, to see Napoleon's boy part,  
That music spoiled the nicest nap I had,  
'Twas enough to make a perfect lady mad.

2. I knew a nice young lady, once she had a pompadour,  
And when she would undo her hair it fell down to the floor  
'Twas dark and rich, a lovely switch,  
Now underneath this pompadour, she used to put a rat,  
One afternoon she fell asleep, and some big Tomas cat.  
Saw that poor rat a nestling in her hair,  
He ate the rat, and took its place up there.

Chorus:

'Twas enough to make a perfect lady mad,  
She lost the nicest rat she every had,  
She went to give her hair a twist,  
The Tom cat scratch'd her on the wrist,  
Her pompadour was mussed up awful bad,  
'Twas enough to make a perfect lady mad.

3. A lady got upon a car, her carfare in her mouth,  
The car was started suddenly, that nickle soon went south  
Without a frown 'twas swallowed down,  
Now when that nickel disappeared the lady was in doubt,  
To Find if she was five cents in, or just a nickel out,  
You should have seen that woman's worried looks,  
While wond'ring how she'd balance up her books.

Chorus:

'Twas enough to make a perfect lady mad,  
She had not the only nickel that she had,  
Down in her throat her carfare stuck,  
The wise conductor rang it up,  
And as he did he said I guess I' bad,  
'Twas enough to make a perfect lady mad.

4. At six o'clock last night a fat girl got upon the L,  
The other victims on the car all kissed themselves farewell,  
She was too wide for such a ride,  
Two this girls let her take their seats, for fear she'd break the strap,  
The fat girl took the seat and said, "now, you sit on my lap,"  
The thin girls sat, but had an awful fall,  
For the fat girl hadn't any lap at all.

Chorus:

'Twas enough to make a perfect lady mad,  
One this girl asked the fat girl did she pad,  
The fat girl took a big long breath,  
And squeezed eleven men to death,  
And thirty-seven more were injured bad,  
'Twas enough to make a perfect lady mad.

5. A lady bought some skirts near Twenty-third street and Broadway,  
She found that skirts were high down there, it was windy day,  
Oh me! Oh my! but skirts were high,  
She didn't mind the wind, for she was fixed for rainy days,  
But right beside the Flat-iron her new hat blew seven ways,  
As she lost her hat a rude young man who passed,  
Yelled "Hurray! I see the lid is off at last!"

Chorus:

'Twas enough to make a perfect lady mad,  
The wind was really treating her quite bad,  
Three persons of the sterner sex,  
They rubbered so they broke their necks,  
She lost the nicest hat she ever had,  
'Twas enough to make a perfect lady mad.

6. The Queen of China's very mad, her privacy is gone,  
They say that every time she goes to put her court robes on  
A mandarin come to peek in,  
Japan is fighting Russia and poor China's in between,  
And Russia's very angry at this Chinese laundry queen,

The Russian army trains can't run on time,  
For the Empress has a wash-out on the line.

Chorus:

Its enough to make a perfect lady mad,  
Between Japan and Russia she feels bad,  
The Chinese do not know their cues,  
Its heads we win and tails they lose,  
That's why the Chinese Empress is so 'sad,  
It's enough to make a perfect lady mad.

20b. Insanity (A Daffy Ditty) (Cynthia)

1. Now a man will go and take a wife but he doesn't take her far;  
They start in on their married life, then comes a family jar.  
He claims she's not the proper sort,  
She claims the same of course,  
And then he drags her into court  
And asks for a divorce.  
The judge hauls out the papers in the case and then he reads,  
He looks then over carefully  
And finds the poor man pleads:

Chorus:

Insanity,  
Insanity,  
His married life was filled with pain;  
Then he finds out he was insane;  
He asks the judge to kindly set him free,  
The man gets loose for his excuse is, pure insanity.

Insanity,  
Insanity,  
His married life was filled with pain;  
Then he finds out he was insane;  
He asks the judge to kindly set him free,  
The man gets loose for his excuse is, pure insanity.

2. Now a man will call to see his girl, and they'll play dome kissing games,  
He calls her popsey's precious Pearl, and some other mushy names;  
Then he holds her on his lap a while,  
Though she weighs three hundred just;  
And all the time he tries to smile  
But he knows his knees will bust;



The girl says: "dear, let me get up, you know I'm not so light,;  
But the man says: "no, my precious love,  
I could hold you here all night."

Chorus:  
Insanity,  
Insanity,  
He wants to show that he's awf'ly sweet,  
But all the time his foot's asleep,  
He thinks it's love  
But just twixt you and me,  
When wed, no doubt,  
He'll then find out,  
That it's pure insanity.

Insanity,  
Insanity,  
He wants to show that he's awf'ly sweet,  
But all the time his foot's asleep,  
He thinks it's love  
But just twixt you and me,  
When wed, no doubt,  
He'll then find out,  
That it's pure insanity.

3. There's a lunatic asylum not so very far away,  
That stands beside a little stream, and there the other day;  
A man went fishing, for that sport, it seems, was his delight.  
But though he fished six hours yet he never got a bite;  
A lunatic came out and watched the man with hook and line,  
Then finally he said, "you've got the same complaint as mine."

Chorus:  
Insanity,  
Insanity,  
"There hasn't been a fish in there, since  
Washington crossed the Delaware,  
So come inside,  
And keep me company,  
Forget the eels  
And mend your wheels,  
It's pure insanity.

Insanity,

Insanity,  
"There hasn't been a fish in there, since  
Washington crossed the Delaware,  
So come inside,  
And keep me company,  
Forget the eels  
And mend your wheels,  
It's pure insanity.

21. Waltz & Grand March (Instrumental)

22. Lanciers (Instrumental)

23. Schottische (Instrumental)

24a. Connemara Christening (Wizard and Chorus)

[See Earlier for Lyrics]

24b. Pepita Maguire (Wizard)

1. Pepita is the sweetest girl in Mexico,  
Maguire is Pepita's other name,  
Her father's folks were kings in Ireland long ago.  
Her mother is a lovely Spanish dame.  
To tell Pepita of my love I've taken lots of pains.  
She's Mexican admirers by the score.  
They set any warm young Irish blood a boiling in my veins  
When she joins in their fandango's, I implore.

Chorus:

Pepita Maguire, my hearts' broke in two,  
Stop that old fandango do,  
'Pon my word I am ashamed of you,  
My heart's on fire, Pepita it's true,  
Oh! Oh! Pepita say you'll be my senorita.  
And I'll make you my own colleen in the morning.

Pepita Maguire, my hearts' broke in two,  
Stop that old fandango do,  
'Pon my word I am ashamed of you,  
My heart's on fire, Pepita it's true,  
Oh! Oh! Pepita say you'll be my senorita.  
And I'll make you my own colleen in the morning.

2. Pepita has me crazy with her castanets,  
Upon my word they're going all the time  
If I find out who taught her to smoke cigarettes,  
I know that I'll commit an awful crime,  
I'll break her of her Spanish ways, or wipe out Mexico.  
She's Irish and she'll live an Irish life.  
I'll change her name to Bridget when to Ireland we go  
And I'll sing this song to her till she's my wife.

Chorus:

Pepita Maguire, my hearts' broke in two,  
Stop that old fandango do,  
'Pon my word I am ashamed of you,  
My heart's on fire, Pepita it's true,  
Oh! Oh! Pepita say you'll be my senorita.  
And I'll make you my own colleen in the morning.

Pepita Maguire, my hearts' broke in two,  
Stop that old fandango do,  
'Pon my word I am ashamed of you,  
My heart's on fire, Pepita it's true,  
Oh! Oh! Pepita say you'll be my senorita.  
And I'll make you my own colleen in the morning.

24b. Mrs. O'Harahan (Wizard)

Oh, they all may talk of their Julies,  
Bedelias or some other lass,  
But I love a charming young widow,  
A widow by sod, not grass.  
Oh, she's a regular divil,  
She's stole me heart away,  
And if I get a fighting chance,  
I'll marry her some day.

Chorus:

Oh, Mrs. O'Harahan  
I would like to be your man.  
For you darling I have sighed  
Since the day your Dinny died.  
Oh, Mrs. O'Harahan,  
Live without you I never can.  
Of kids you have twenty,

I've 'nough and a plenty  
To keep up the name of O'Harahan.

Oh, Mrs. O'Harahan  
I would like to be your man.  
For you darling I have sighed  
Since the day your Dinny died.  
Oh, Mrs. O'Harahan,  
Live without you I never can.  
Of kids you have twenty,  
I've 'nough and a plenty  
To keep up the name of O'Harahan.

2. Sure I knew her when she was Clancy  
And Dinny, he was the man  
Who took her out of me own arms,  
And call'd her O'Harahan.  
Faith, now poor Dinny has left us,  
And if I have me way,  
Tho' she is fat and forty-one,  
I'll carry her away.

Chorus:  
Oh, Mrs. O'Harahan  
I would like to be your man.  
For you darling I have sighed  
Since the day your Dinny died.  
Oh, Mrs. O'Harahan,  
Live without you I never can.  
Of kids you have twenty,  
I've 'nough and a plenty  
To keep up the name of O'Harahan.

Oh, Mrs. O'Harahan  
I would like to be your man.  
For you darling I have sighed  
Since the day your Dinny died.  
Oh, Mrs. O'Harahan,  
Live without you I never can.  
Of kids you have twenty,  
I've 'nough and a plenty  
To keep up the name of O'Harahan.

25a. Gooda Bye Fedora (Scarecrow)

*Changes also were made in the suite formerly known as the Ball of All Nations. The Wizard still performed his "Connemara Christening," but the Scarecrow discarded his "Spanish Bolero" for an Italian dialect song called "Good-bye, Fedora" (James O'Dea/Robert J. Adams). - Mark Evan Swartz*

1. I feel a bad, my heart is sad,  
Since my Fedora threw me down,  
I feela disgust, my heart isa bust  
When I saw upon her face a frown  
Gota no ambish, feel likea de fish  
I'm kinda dizzy in the head  
I'm goin' to try, to make her cry,  
So to my sweet heart I will said

Chorus:  
Gooda bye Fedora,  
It make a me sorra  
When a you come and tell me  
That you lova me nit,  
Gooda bye Fedora,  
Won't see me no more a  
Goin' to check a de trunk  
And a sella de monk  
And a saila for Sunny It.

Gooda bye Fedora,  
It make a me sorra  
When a you come and tell me  
That you lova me nit,  
Gooda bye Fedora,  
Won't see me no more a  
Goin' to check a de trunk  
And a sella de monk  
And a saila for Sunny It.

2. She was so fine, simply divine,  
Oh but she was slippery like the eel  
She's gone away, just yesterday  
I can't tella you how bad I feel,  
I'm kind of sick, my head is thick  
Got no use for a the spaghett?  
I feel a diz', like a de Gin fizz,  
Since I loose my darling pet

Chorus:

Gooda bye Fedora,  
It make a me sorra  
When a you come and tell me  
That you lova me nit,  
Gooda bye Fedora,  
Won't see me no more a  
Goin' to check a de trunk  
And a sella de monk  
And a saila for Sunny It.

Gooda bye Fedora,  
It make a me sorra  
When a you come and tell me  
That you lova me nit,  
Gooda bye Fedora,  
Won't see me no more a  
Goin' to check a de trunk  
And a sella de monk  
And a saila for Sunny It.

25b1. Sitting Bull (Scarecrow and Chorus)

*In the Dance of All Nations. the Scarecrow had a new number called "Sitting Bull" (Bryan/Zimmerman). For this comic sang, Fred Stone was costumed as an American Indian chief and was surrounded by a chorus of girls dressed as Mexicans, cowgirls, and squaws. - Mark Evan Swartz*

*Ozzy Cowboys were dressed in red and white with emerald green trim [and smoked cigarettes.] - David Maxine*

1. Mary Cow, and Indian maiden,  
Married "Standing Steer!"  
Mary had a little lamb,  
She said he was a "Deer!"  
Mary's kid would do no work,  
He seemed to have a pull,  
He saw 'round the camp so much  
They called him "Sitting Bull!"

Chorus:

Old Sitting Bull, he was no fool;  
He was a well-read man,

Although he never went to school,  
He would not walk when he was full,  
He sat on all the other chiefs,  
Did Sitting Bull.

2. Bull became a barber  
And employed a thousand men.  
Once they'd cut your hair,  
You'd never need it cut again!  
He disliked bald headed men,  
They chased him ev'rywhere;  
They knew Sitting Bull  
Was very good at raising hair.

Chorus:  
Old Sitting Bull, he was no fool;  
He was a well-read man,  
Although he never went to school,  
He would not walk when he was full,  
He sat on all the other chiefs,  
Did Sitting Bull.

3. Sitting Bull, just hated  
All the Indian Police!  
He would follow on their track  
They could not make him cease.  
He could scent policemen out  
No matter where they went.  
Though he's dead, his head is still  
Upon the copper cent.

Chorus:  
Old Sitting Bull, he was no fool;  
He was a well-read man,  
Although he never went to school,  
He would not walk when he was full,  
He sat on all the other chiefs,  
Did Sitting Bull.

25b2. Green Corn Dance (Instrumental)

*He followed the song with "Green Corn Dance," a so-called  
"spineless," or loose-limbed dance which was so strenuous that when it was*

*done, according to a publicity release, his dresser had to give him an alcohol rubdown before he could go back on stage. - Mark Evan Swartz*

26. Wee-Highland Mon (Nick)

27a. Under a Panama (Dorothy)

*The Tin Woodman's "Wee Highland Mon" was retained, but it was followed by a new selection for Dorothy called "Under a Panama" (Bryan/Mullen). - Mark Evan Swartz*

1. Lulu and Bill, by the light of the moon,  
Um! Um! they're wooing,  
Bill sings a song 'bout an African coon,  
Troubles are brewing.  
Bill says to Lu, "Think how happy we'd be,  
Down by the Congo,  
We'd live on love 'neath a bamboo tree.."  
Lulu replies "not me." For

Chorus:  
I know that muddy Congo,  
I'll row no cheap canoe  
My beau must have an auto,  
A bright red auto, that's built for two.  
Bamboos may shade a Zulu,  
In sunny Africa.  
No coon can win out Lulu,  
Unless he's under a Panama.

I know that muddy Congo,  
I'll row no cheap canoe  
My beau must have an auto,  
A bright red auto, that's built for two.  
Bamboos may shade a Zulu,  
In sunny Africa.  
No coon can win out Lulu,  
Unless he's under a Panama.

2. Lu says to Bill, "sing a sensible song,  
Of high society,  
Living on love in a jungle is wrong,  
That's impropriety.  
If you want shade, get a Panama hat,



Act like you're civilized.  
Living in trees ain't as good as a flat,  
Lulu is not for that." For

Chorus:  
I know that muddy Congo,  
I'll row no cheap canoe  
My beau must have an auto,  
A bright red auto, that's built for two.  
Bamboos may shade a Zulu,  
In sunny Africa.  
No coon can win out Lulu,  
Unless he's under a Panama.

I know that muddy Congo,  
I'll row no cheap canoe  
My beau must have an auto,  
A bright red auto, that's built for two.  
Bamboos may shade a Zulu,  
In sunny Africa.  
No coon can win out Lulu,  
Unless he's under a Panama.

27b. Rosalie, My Royal Rosie (Climb Down, My Honey Gal, To Me) (Dorothy)

[See Earlier for Lyrics]

28. An Afternoon Tea (Dorothy, Scarecrow, Nick)

*Finally, a dance number entitled "An Afternoon Tea" was added to the suite[,] with lyrics by Edgar Smith and music by A. Baldwin Sloane. - Mark Evan Swartz*

[Lyrics Missing]

29a1. Johnny, I'll Take You (Tryxie)

*Following the Dance of All Nations, Tryxie and Dashemoff each sang a song. Not only was the order of their numbers reversed in the new edition of the show but the songs themselves were new well. "Johnny, I'll Take You" (Cobb/Edwards) replaced Tryxie's "Sammy" but harkened back to the original song. As with "Sammy," Tryxie addressed the new number direct to a man seated in one of the boxes. In addition. she even referred to Sammy in the chorus.*

*In her customary encore, Tryxie also usually included at least one verse of "Sammy." - Mark Evan Swartz*

1. Hear my tale of woe,  
I have lost my beau,  
He was so rich and so rare,  
I used to handle with care  
I didn't want him broke,  
And that's no stage joke,  
One day I dropped him too hard,  
Now he don't play in my yard  
No more little bright eyes me.

Chorus:  
I've lost my honey, my ready money,  
I must find another like him,  
Wonder where I'm going to strike him,  
You're just his size sir,  
You've got his eyes sir,  
If I can't have my Sammy,  
Then Johnny I'll take you.

I've lost my honey, my ready money,  
I must find another like him,  
Wonder where I'm going to strike him,  
You're just his size sir,  
You've got his eyes sir,  
If I can't have my Sammy,  
Then Johnny I'll take you.

2. Hear, oh, hear my loss,  
My poor Charlie Ross,  
He was so handsome and fair,  
He used to sit over there  
At the old stage door,  
When the play was o'er,  
Happy I'd feel when I'd wheel,  
Home in his automobile  
Guess I'll have to walk tonight.

Chorus:  
I've lost my honey, my ready money,  
I must find another like him,  
Wonder where I'm going to strike him,

You're just his size sir,  
You've got his eyes sir,  
If I can't have my Sammy,  
Then Johnny I'll take you.

I've lost my honey, my ready money,  
I must find another like him,  
Wonder where I'm going to strike him,  
You're just his size sir,  
You've got his eyes sir,  
If I can't have my Sammy,  
Then Johnny I'll take you.

29a2. Sammy (Tryxie and Chorus)

[See Earlier for Lyrics]

29b. The Tale of a Stroll (Tryxie)

*Following the Dance of All Nations, Tryxie and Dashemoff each had solos, and the Scarecrow and the Tin Woodman had two new duets. Tryxie sang "The Tale of a Stroll" (George Totten Smith/Byrd Dougherty and Benjamin M. Jerome), a romantic ballad that had been introduced in the comic opera The Royal Chef in 1904. - Mark Evan Swartz*

1. Thro' the gloaming once a maiden  
Went a-strolling down the lane,  
It was late in June,  
She was feeling very lonely  
And she sighed and wished in vain,  
For a chance to spoon,  
Now a fellow from the city  
Chanced to be a strolling, too,  
'Till he met a maiden pretty  
He was feeling very blue,  
Then he smiled and so did she,  
And he said "Won't you stroll with me?"

Refrain:  
Then they strolled, strolled, strolled,  
Well it really doesn't matter where they strolled,  
He was bold, bold, bold,  
Well she really seem'd to like his being bold,  
And he told, told, told,

Well I really shouldn't tell you what he told,  
Ev'ry twinkler in the sky  
Seem'd to wink, I wonder why,  
Because it's old, old, old.

2. There were many other evenings  
When the fellow and the maid,  
Used to meet and stroll,  
There were many things that happened  
As they strolled beneath the shade,  
To the stars seemed droll,  
Then one night he took her strolling  
To the village church near by,  
And he whispered something to her  
Then she blushed, I wonder why,  
Then she smiled and whispered yes,  
And I think that the rest you'll guess.

Refrain:  
Then they strolled, strolled, strolled,  
Well it really doesn't matter where they strolled,  
He was bold, bold, bold,  
Well she really seem'd to like his being bold,  
And he told, told, told,  
Well I really shouldn't tell you what he told,  
Ev'ry twinkler in the sky  
Seem'd to wink, I wonder why  
Because it's old, old, old.

#### 29c. Johnnie Morgan (Tryxie)

1. There's a neat little flat,  
But there's still more than that,  
Down a street near by,  
Where the girls and the boys,  
Make a jolly old noise,  
As the night hours fly,  
Now the reason there's more,  
As I've told you before,  
Is a story true,  
For a fellow lives there,  
Those who know him all swear,  
That he's all true blue.

Chorus:

Johnnie Morgan's the boy for me,  
Makes no difference who you may be,  
At a party he'll greet you  
Hearty with his glad hand,  
No piano in Johnnie's flat,  
But there's dancing for all of that,  
For Johnnie Morgan can play  
A mouth organ to beat the band.

Johnnie Morgan's the boy for me,  
Makes no difference who you may be,  
At a party he'll greet you  
Hearty with his glad hand,  
No piano in Johnnie's flat,  
But there's dancing for all of that,  
For Johnnie Morgan can play  
A mouth organ to beat the band.

2. When your days work is done,  
And you want to have fun,  
Johnnie's flat is near,  
And you'll find him at home,  
Ev'ry night all alone,  
With his mother dear,  
When the dancing is through,  
She gets coffee for you,  
And I'll make this bet,  
As you go on your way,  
You are all bound to say,  
He's the best one yet.

Chorus:

Johnnie Morgan's the boy for me,  
Makes no difference who you may be,  
At a party he'll greet you  
Hearty with his glad hand,  
No piano in Johnnie's flat,  
But there's dancing for all of that,  
For Johnnie Morgan can play  
A mouth organ to beat the band.

Johnnie Morgan's the boy for me,  
Makes no difference who you may be,

At a party he'll greet you  
Hearty with his glad hand,  
No piano in Johnnie's flat,  
But there's dancing for all of that,  
For Johnnie Morgan can play  
A mouth organ to beat the band.

29d1. Sammy (Tryxie and Chorus)

[See Earlier for Lyrics]

29d2. Can't You See I'm Lonely (Tryxie)

*This song was first introduced in the Broadway production of The Wizard of Oz in 1905 as an encore to the famous Sammy song. It was performed in Act II by Marion Stanley who played the character Tryxie Tryfle, the girlfriend of King Pastoria, exiled King of Oz. Tryxie Tryfle has an insatiable appetite for food; this song is about one of her other needs. - David Maxine*

1. Today has been a sad one,  
I've been all alone.  
It might have been a glad one,  
Nothing to atone.  
One thing did grieve me, honest believe me,  
I've been sad at heart;  
It's just a year I had a dear,  
But now we're far apart.  
So listen while I plead,  
It's company I need.

Chorus  
Can't you see I'm lonely,  
Lonely as can be,  
For I want you only,  
There's no one else for me,  
And you know it.  
Sometimes dear, I wonder,  
Why you keep away,  
Leaving me so lonely,  
Lonely night and day.

2. You see, I don't mind telling,  
What has made me blue,

My soul with love is swelling,  
Love that's all for you.  
Cupid has found it,  
You're all around it,  
Say that you'll be mine;  
And if you do, I promise you,  
I never more will pine.  
So please don't go away,  
I'm sad that's why I say.

#### Chorus

Can't you see I'm lonely,  
Lonely as can be,  
For I want you only,  
There's no one else for me,  
And you know it.  
Sometimes dear, I wonder,  
Why you keep away,  
Leaving me so lonely,  
Lonely night and day.

Can't you see I'm lonely,  
Lonely as can be,  
For I want you only,  
There's no one else for me,  
And you know it.  
Sometimes dear, I wonder,  
Why you keep away,  
Leaving me so lonely,  
Lonely night and day.

#### 29e. Are You Sincere? (Tryxie)

1. A youth and a maiden were tripping along,  
Skipping along, singing a song.  
The youth said "linger near me,  
Cheer me, hear me,  
I like you much better, sweetheart,  
Ev'ry day, in ev'ry way,  
Don't you think May,  
'Twould sound more romantic  
If I called you "dear,"  
The maiden just answered  
"Look here, now, look here."

Chorus:

Are you sincere? If you're sincere,  
I'll let you call me your Dearie,  
Say what you mean, mean what you say,  
And you can always be near me,  
If I give my heart to you,  
I'll have none and you'll have two,  
If you're sincere, call me your Dear,  
Answer me: Are you sincere?

Are you sincere? If you're sincere,  
I'll let you call me your Dearie,  
Say what you mean, mean what you say,  
And you can always be near me,  
If I give my heart to you,  
I'll have none and you'll have two,  
If you're sincere, call me your Dear,  
Answer me: Are you sincere?

2. "It's leap year, you know,"  
Said the maid, all aglow,  
"I want to know, why you're so slow,  
Now what's the use, to tarry, marry, Harry,  
If you are too bashful, put me to the test,  
Answer me "yes", I'll do the rest,  
I like you, I love you, I want you, I do,  
Now answer the question that I put to you."

Chorus:

Are you sincere? If you're sincere,  
I'll let you call me your Dearie,  
Say what you mean, mean what you say,  
And you can always be near me,  
If I give my heart to you,  
I'll have none and you'll have two,  
If you're sincere, call me your Dear,  
Answer me: Are you sincere?

Are you sincere? If you're sincere,  
I'll let you call me your Dearie,  
Say what you mean, mean what you say,  
And you can always be near me,  
If I give my heart to you,



I'll have none and you'll have two,  
If you're sincere, call me your Dear,  
Answer me: Are you sincere?

29f. Won't You Be My Baby Boy? (Tryxie)

1. I'm tired to death of Teddy bears  
And wooly dogs won't do  
Can't lose my head when things are dead,  
I guess you think so too,  
I'm getting quite a big girl now  
I've broken ev'ry toy  
In vain I sigh what shall I try?  
Won't you be my Baby Boy.

Chorus:  
Won't you be my Baby Boy,  
Won't you be my bunch of joy  
There's a lot to learn,  
If your heart would yearn,  
Just to be my Baby Boy  
And to know supremest joy,  
Its a chance, don't miss,  
Oh, won't you try one little kiss,  
And be my Baby Boy,

Won't you be my Baby Boy,  
Won't you be my bunch of joy  
There's a lot to learn,  
If your heart would yearn,  
Just to be my Baby Boy  
And to know supremest joy,  
Its a chance, don't miss,  
Oh, won't you try one little kiss,  
And be my Baby Boy.

2. I've given up my Dolly now  
For all I want is you,  
I'll dress you up in lovely clothes,  
Like real good mamas do,  
I'll play with you from morn till night  
I want no other toy  
And all you eat is candy sweet,  
Won't you be my Baby Boy.

Chorus:

Won't you be my Baby Boy,  
Won't you be my bunch of joy  
There's a lot to learn,  
If your heart would yearn,  
Just to be my Baby Boy  
And to know supremest joy,  
Its a chance, don't miss,  
Oh, won't you try one little kiss,  
And be my Baby Boy,

Won't you be my Baby Boy,  
Won't you be my bunch of joy  
There's a lot to learn,  
If your heart would yearn,  
Just to be my Baby Boy  
And to know supremest joy,  
Its a chance, don't miss,  
Oh, won't you try one little kiss,  
And be my Baby Boy.

30a. I'll Never Love Another Love Like I Love You (I Never Loved A Love As I Love You) (Sir Dashemoff)

1. 'Most ev'ry boy has a sweetheart,  
That's how an old song began,  
Humming it over this morning,  
Lightly my thoughts backward ran,  
What has become of the old guard,  
Lasses and Lads that I knew,  
Tom, Dick and Harry, Kate, Kittie and Carrie,  
All left me to marry, why not marry, too?

Chorus:

I love my love, my love loves me,  
And love like ours will do,  
Tho' hearts may doubt, tho' stars burn out,  
Tho' skies be dark or blue,  
And love may come and love may go,  
And love be false or true,  
I'll never love another love  
Like I love you.

2. Ev'ry boy praises his sweetheart,  
Fancies her finer than fine,  
I'd like to work night and morning,  
Just hanging medals on mine,  
There's a sign "To Let" up in a window,  
A flat that is furnished for two,  
I'll just speak to Mabel, tonight if I'm able,  
This sweet little fable, why not marry, too?

Chorus:  
I love my love, my love loves me,  
And love like ours will do,  
Tho' hearts may doubt, tho' stars burn out,  
Tho' skies be dark or blue,  
And love may come and love may go,  
And love be false or true,  
I'll never love another love  
Like I love you.

30b. My Own Girl (Sir Dashemoff)

*Following the Dance of All Nations, [...] Dashemoff's new ballad was  
"My Own Girl" (Bryan/Edwards). - Mark Evan Swartz*

[Lyrics and Music published by Jerome H. Remick & Co. in 1905]

30c. Sweetheart (Sir Dashemoff)

1. Life is a garden, bright and fair,  
And singing birds make music there,  
And as they flutter in the trees  
They stir us with their melodies.  
Like to a garden bird am I  
I fain would fly  
I fain would fly,  
Yet shall I not regret the chance  
While I can dance, while I can dance.

Chorus:  
Sweetheart. Sweetheart. Dance with me!  
What so happy, what so free?  
Waltz through life with me my love,  
Lifting all our cares above.  
Love and laughter shall unite,

In this dance of pure delight.  
What on earth compares with this?  
Waltz and song and kiss.

2. And in life's garden, bright and fair,  
And song birds gather pair by pair,  
And with the motion of their flight  
They drink in a supreme delight.  
Like to a garden bird am I  
I fain would fly  
I fain would fly,  
And in that drowsy, dreamy state,  
I fain would whisper to my mate:

Chorus:  
Sweetheart. Sweetheart. Dance with me!  
What so happy, what so free?  
Waltz through life with me my love,  
Lifting all our cares above.  
Love and laughter shall unite,  
In this dance of pure delight.  
What on earth compares with this?  
Waltz and song and kiss.

*(Dance.)*

Love and laughter shall unite,  
In this dance of pure delight.  
What on earth compares with this?  
Waltz and song and kiss.

30d. Dorothy (Sir Dashemoff)

1. A lad who lived in Oz, was one day sighing  
And pining for someone for whom to care,  
While far away, down in the state of Kansas,  
There lived a little maiden, sweet and fair.  
But one day came a cyclone dark and stormy,  
And took this little maiden up above;  
And to the land of Munchkins took her safely  
Where the lad could sing to her this song of love:

Chorus:  
Dorothy, you're the girl for me!

Borne, on the wings of a cyclone, here,  
Ev'ry day, to me, you are more dear!  
Promise, do, that you'll e'er be true,  
For you can see clearly that  
I love you dearly, my Dorothy.

Dorothy, you're the girl for me!  
Borne, on the wings of a cyclone, here,  
Ev'ry day, to me, you are more dear!  
Promise, do, that you'll e'er be true,  
For you can see clearly that  
I love you dearly, my Dorothy.

2. My dainty little maid, with eyes of brown,  
I'm only happy when you're by my side;  
For, though I've met 'most ev'ry girl in town,  
You're the only one that I'll have for a bride.  
For years and years for you I have been waiting,  
While you in far off Kansas were alone;  
Until, one day, that cyclone took you skating  
And brought you here to be my very own.

Chorus:  
Dorothy, you're the girl for me!  
Borne, on the wings of a cyclone, here,  
Ev'ry day, to me, you are more dear!  
Promise, do, that you'll e'er be true,  
For you can see clearly that  
I love you dearly, my Dorothy.

Dorothy, you're the girl for me!  
Borne, on the wings of a cyclone, here,  
Ev'ry day, to me, you are more dear!  
Promise, do, that you'll e'er be true,  
For you can see clearly that  
I love you dearly, my Dorothy.

31a1. The Nightmare (Scarecrow and Nick)

*Next, the Scarecrow and the Tine Woodman were given two comic duets in place of "Hurrah for Baffin's Bay!" The first was called "The Nightmare" (Bryan/Mullen), and the second, with words by David Montgomery (the Tin Woodman), was titled "I'd Like To Go Halves In That."*  
- Mark Evan Swartz

[Lyrics Missing]

### 31a2. I'd Like To Go Halves In That (Scarecrow and Nick)

1. Little Jack Horner sat in the corner, eating his Christmas pie  
Somebody said, 'Oh my, Look at his Christmas pie.'  
Folks don't seem to worry themselves to find the reason why  
Little Jack Horner went in the corner to eat his Christmas pie  
But p'r'aps you'd be surprised to hear that his little sister Flo  
When she found him eating his pie, she said to him, 'What Oh,

Chorus:

'I'd like to go halves in that, I'd like to go halves in that.'  
But just then mother came in, you see,  
And laid poor Johnny across her knee  
For he had stolen the pie, he thought that one she'd not miss  
As she wallop'd his birthday mark, he said,  
'Would you like to go halves in this?'

'I'd like to go halves in that, I'd like to go halves in that.'  
But just then mother came in, you see,  
And laid poor Johnny across her knee  
For he had stolen the pie, he thought that one she'd not miss  
As she wallop'd his birthday mark, he said,  
'Would you like to go halves in this?'

2. I know a fellow who fell in love with a nice old widow he knew  
And of course I knew her too, and I knew he knew I knew  
He went and married her yesterday, a ridiculous thing to do  
Considering what he knew I knew he knew she knew I knew  
I've just been to see them, and they're as happy as can be  
As I gazed about his home, I said, 'This would suit me,

Chorus:

'I'd like to go halves in this, I'd like to go halves in this.'  
Just then somebody began to jaw  
He told me that was his mother-in-law  
She called him different fancy names, he trembled at the knees  
And when fourteen kids came in, he said,  
'Would you like to go halves in these?'

'I'd like to go halves in this, I'd like to go halves in this.'  
Just then somebody began to jaw

He told me that was his mother-in-law  
She called him different fancy names, he trembled at the knees  
And when fourteen kids came in, he said,  
'Would you like to go halves in these?'

3. I know a fellow who made a boast he'd pinch whatever he could  
He'd pinch whatever he could, whatever he could he would  
If he wanted to pinch, he never would wonder if he should  
For he has told me several times he'd pinch whatever he could  
One night he pinched a watch and chain from an old chap in the Strand  
I remember I said to him, as he held it in his hand,

Chorus:

'I'd like to go halves in that, I'd like to go halves in that.  
A cop said, 'That's a very good trick.'  
And toddled him off to the station quick  
I went up to see him tried, 'twas a chance I wouldn't miss  
When they gave him three years, he said to me  
'Would you like to go halves in this?'

'I'd like to go halves in that, I'd like to go halves in that.  
A cop said, 'That's a very good trick.'  
And toddled him off to the station quick  
I went up to see him tried, 'twas a chance I wouldn't miss  
When they gave him three years, he said to me  
'Would you like to go halves in this?'

4. I know a fellow who saved his money and bought a pony and trap  
A lovely pony and trap, a splendid pony and trap  
Everybody was gone on his lovely pony and trap [*Alt:...gone upon this lovely...*]  
And when I saw it, I said, 'My word, what a beautiful pony and trap.'  
He thought he would like to take his missus and kids out for the day  
I was jealous of his turn-out, and so I chanced to say,

Chorus:

'I'd like to go halves in that, I'd like to go halves in that.'  
The pony started to dance about,  
And threw his old woman and youngsters out  
He went bump on his cranium, and the road he had to kiss [*Alt:...on the cranium...*]  
As they took him away on a stretcher, he said,  
'Would you like to go halves in this?'

'I'd like to go halves in that, I'd like to go halves in that.'  
The pony started to dance about,  
And threw his old woman and youngsters out  
He went bump on his cranium, and the road he had to kiss [*Alt:...on the cranium...*]  
As they took him away on a stretcher, he said,  
'Would you like to go halves in this?'

31b1. Nautical Nonsense (Hurrah for Baffin's Bay!) (Scarecrow, Nick and Chorus)

[See Earlier for Lyrics]

31b2. Marching Thro' Georgia (Scarecrow and Nick)

*Furthermore, by 12 December, "The Nightmare" and "I'd Like To Go Halves In That" were no longer in the show. Now, in their place, the Scarecrow and the Tin Woodman were singing their familiar "Hurrah for Baffin's Bay!" as well as a new song, "Marching thro' Georgia" (Vincent Bryan/Charles Zimmerman), a parody. - Mark Evan Swartz*

[Lyrics Missing]

31c1. Football (Scarecrow and Nick)

*The Scarecrow and the Tin Woodman's first new duet was "Football" (Bryan and Zimmerman). The sport was under attack at the time because of its excessive violence. At the beginning of the 1906 football season, in fact, rules would be enacted that would time down the game. Montgomery and Stone's parody of the game's violence involved stunts so rough that doctors were kept on hand at every performance. Costumed in football gear, the pair clowned around with a football as they sang. - Mark Evan Swartz*

1. Just bring along the ambulance,  
And call the Red Cross nurse,  
Then ring the undertaker up and make him bring a hearse;  
Have all the surgeons ready there,  
For they'll have work today,  
Oh, can't you see the football teams,  
Are lining up to play?

Chorus:  
Football, Football,  
That's the game for me



Break his hip, hip! hip hurrah,  
Kick him in the knee.  
Soak him on the five yard line,  
We must have 'em lame,  
Football, Football,  
It's a gentle game.

2. Now watch the interlocutor,  
The good old centre rush,  
He'll make that little end man there,  
Look like a plate of mush.  
He's jumping on that thin man's face,  
He don't care how it feels,  
It doesn't seem to hurt his feet,  
He must have rubber heels.

Chorus:  
Football, Football,  
That's the game for me  
Break his hip, hip! hip hurrah,  
Kick him in the knee.  
Soak him on the five yard line,  
We must have 'em lame,  
Football, Football,  
It's a gentle game.

3. The half-back has a broken back,  
Oh hear the captain laugh,  
He wants the referee to give  
Two quarters for that half.  
I think the half -back's dying,  
By the way the doctors yell,  
But do not laugh and show your joy,  
Perhaps he may get well.

Chorus:  
Football, Football,  
That's the game for me  
Break his hip, hip! hip hurrah,  
Kick him in the knee.  
Soak him on the five yard line,  
We must have 'em lame,  
Football, Football,  
It's a gentle game.

4. A hunch-back runs across the field,  
On him the players jump,  
They think the ball's beneath his coat,  
They don't know that's his hump,  
The full-backs and the quarter-backs,  
And half-backs may be downed,  
But they will never put that hunch-back's  
Shoulders to the ground.

Chorus:  
Football, Football,  
That's the game for me  
Break his hip, hip! hip hurrah,  
Kick him in the knee.  
Soak him on the five yard line,  
We must have 'em lame,  
Football, Football,  
It's a gentle game.

5. Five men rush at the quarter -back,  
They've tried to break his knee,  
The clock struck two and now the  
Quarter, strikes the other three,  
He knocks two of them down, and now  
He made the third man run,  
There's lots of time to catch him, it's  
A quarter after one.

Chorus:  
Football, Football,  
That's the game for me  
Break his hip, hip! hip hurrah,  
Kick him in the knee.  
Soak him on the five yard line,  
We must have 'em lame,  
Football, Football,  
It's a gentle game.

6. The full -hack and the centre-rush,  
Are in a verbal fight,  
The full-back says the centre rush  
Is very impolite,  
"That centre is no gentleman,"

He tells the referee,  
For when I kicked him in the face,  
He never noticed me.

Chorus:  
Football, Football,  
That's the game for me  
Break his hip, hip! hip hurrah,  
Kick him in the knee.  
Soak him on the five yard line,  
We must have 'em lame,  
Football, Football,  
It's a gentle game.

7. This game is getting very slow,  
They ought to change the rules,  
They've only killed six men so far,  
Those gentle little fools,  
There's only ten men injured, for  
The referee is lax,  
To liven up the game, he should  
Let each man have an axe.

Chorus:  
Football, Football,  
That's the game for me  
Break his hip, hip! hip hurrah,  
Kick him in the knee.  
Soak him on the five yard line,  
We must have 'em lame,  
Football, Football,  
It's a gentle game.

8. Our captain is a coward, well  
Forget him from this day,  
He's only got two broken legs,  
And yet he will not play.  
He's paralysed below the waist, but.  
His excuse is chaff,  
Because his first half's dead, he will  
Not play the other half.

Chorus:  
Football, Football,

That's the game for me  
Break his hip, hip! hip hurrah,  
Kick him in the knee.  
Soak him on the five yard line,  
We must have 'em lame,  
Football, Football,  
It's a gentle game.

31c2a. Marching Through Port Arthur (Scarecrow and Nick)

*The comedy team's second new duet was "Marching through Port Arthur" (Bryan/Zimmerman), a replacement for "Marching thro' Georgia." - Mark Evan Swartz*

[Lyrics Missing]

31c2b. Old Hill Bolivar (Old Bill Bolivar) (Scarecrow and Nick)

[Lyrics Missing]

32a. The Wizard is No Longer King (Just a Simple Girl from the Prairie)  
(Ensemble)

[See Earlier for Lyrics]

32b1. Jack's the Lad (Sir Wiley Gyle)

*Sir Wiley Gyle, played by Leslie Palmer, was given a number of his own - probably for the first time in the show's history. Labeled in the program simply "Song," the piece may have varied from week to week; one review gave the title of Gyle's song as "Jack's the Lad." - Mark Evan Swartz*

[Lyrics Missing]

32b2. The Wizard is No Longer King (Just a Simple Girl from the Prairie)  
(Ensemble)

[See Earlier for Lyrics]

### Act III

Scene: The Borderland, Dividing the Kingdom of Oz from the Dominions of  
the Good Witch. Edge of the Domain of Oz

33. March (Instrumental)

34. Tin Woodman and Scarecrow's Entrance (Instrumental)

[See Earlier for Description]

35. The Traveller and the Pie (Scarecrow and Chorus)

[See Earlier for Lyrics]

36. Must You (Scarecrow and Nick)

[See Earlier for Lyrics]

37a. Honey, My Sweet (Honey is Sweet) (Dorothy and Chorus)

[See Earlier for Lyrics]

37b. The Sweetest Girl In Dixie (Dorothy)

*Dorothy had a brand new number with which to close the show, "The Sweetest Girl in Dixie" (O'Dea/Adams). - Mark Evan Swartz*

1. Southward where the bayou breezes blow  
Shoreward where the palm trees bend and sway  
Homeward to the sweetest girl I know  
Oft' times in my dreams I stray  
Dow South in her old plantation home  
She reigns in that land of bliss serene  
There's where in my dreams I nightly roam  
Back to my Dixie Queen

Chorus:

For 'round my heart  
The sweetest girl in Dixie  
By love's art, has cast a spell  
That's truly won me  
Shall we part, well I should murmur nixie  
For she's my pearl, the sweetest girl  
In dear old Dixieland

For 'round my heart  
The sweetest girl in Dixie  
By love's art, has cast a spell

That's truly won me  
Shall we part, well I should murmur nixie  
For she's my pearl, the sweetest girl  
In dear old Dixieland

2. Blue eyes has the southern maid of mine  
Red lips that would lure the honey bee  
Graceful as a swaying southern pine  
Nature's own queen is she  
Oft' times thro' the lonely night I cry  
Sweetheart when the fields again are green  
Homeward where my heart is I will hie  
Back to my Dixie Queen

Chorus:  
For 'round my heart  
The sweetest girl in Dixie  
By love's art, has cast a spell  
That's truly won me  
Shall we part, well I should murmur nixie  
For she's my pearl, the sweetest girl  
In dear old Dixieland

For 'round my heart  
The sweetest girl in Dixie  
By love's art, has cast a spell  
That's truly won me  
Shall we part, well I should murmur nixie  
For she's my pearl, the sweetest girl  
In dear old Dixieland

37c. It's Lovely to Love a Lovely Girl (Dorothy)

[Lyrics published in *The Wizard of Oz: Songs Sung in Hamlin and Mitchell's Musical Extravaganza*. Lyrics and Music published by M. Witmark & Sons. in 1909]

37d. How'd You Like a Girl Like Me? (Dorothy)

1. May I dare to reveal to you a secret?  
Will you promise me that you won't tell?  
Other wise I wouldn't dare to speak it:  
'Cause you know my subject very well.  
The little chap who had you all a'guessing,

Has at last been pierced by Cupid's dart;  
He wasn't very backward in confessing;  
That these words had won him from the start;

Chorus:

How'd you like to like a girl like me,  
If she liked to like a boy like you?  
How'd you like her steady beau to be,  
If she said she'd like to like you too?  
How'd you like to steal a tiny kiss?  
Tell me, would you miss a chance like this?  
Does it strike to? How'd you like to?  
Do not linger, here's the finger,  
How'd you like to like a girl like me?

2. I'll admit my heart was in a flurry,  
At first I didn't know just what to say;  
When I found that he was in a hurry,  
I hinted he might call some other day.  
I told him he would have to see my father;  
But he knows the size of papa's boot;  
"If I could call again," he said, "I'd rather,"  
Then once more I whispered, kind'o cute;

Chorus:

How'd you like to like a girl like me,  
If she liked to like a boy like you?  
How'd you like her steady beau to be,  
If she said she'd like to like you too?  
How'd you like to steal a tiny kiss?  
Tell me, would you miss a chance like this?  
Does it strike to? How'd you like to?  
Do not linger, here's the finger,  
How'd you like to like a girl like me?

37e. Little Nemo and His Bear (Dorothy and Chorus)

*This rather adorable yet disturbing song was seemingly written to capitalize on Winsor McCay's hugely popular comic strip Little Nemo's Adventures in Slumberland and the Teddy Bear craze. To profit still further, the sheet music states that the song was "Successfully interpolated in The Wizard of Oz".*

*No contemporary Wizard of Oz program has been found that confirms that this song was ever performed. So it is unknown what character sang it*

*or where it was used in the show--assuming it was in fact an actual interpolation.*

*In any case it is a very sweet song and sure to enchant Little Nemo fans, Oz fans, and those that love Teddy Bears. - David Maxine*

*[The song was] performed by Dorothy and a chorus of girls dressed as Teddy Bears. - Omaha Daily Bee*

1. A little boy named Nemo  
Had a doggie and a bear,  
But the bear got his attention  
And was taken everywhere.  
He bought him lots of nice things  
And at night in bed they'd play  
While the doggie heavy hearted  
Would hear his master say:

Chorus:

Let's play that you're my sweetheart  
And let me be your beau.  
We'll build a great big castle  
And we'll love each other so.  
Just you and I'll live in it  
And you'll be my lady fair.  
In this great big land of make believe  
Just Nemo (*Whistle*) and his bear.

2. But Nemo had a bad dream  
And he woke up with a start  
Dreamed his teddy bear had grown up  
And was pulling him apart!  
Now doggie gets the nice things  
And his bear is laid away.  
He's happy with his first love  
And never more will say:

Chorus:

Let's play that you're my sweetheart  
And let me be your beau.  
We'll build a great big castle  
And we'll love each other so.  
Just you and I'll live in it  
And you'll be my lady fair.  
In this great big land of make believe  
Just Nemo (*Whistle*) and his bear.



37f. Fraidy Cat (Dorothy)

*As for Act III, its structure seems to have remained basically unchanged. Dorothy sang a song entitled "Fraidy Cat" (James A. Brennan), which, although its lyrics are addressed to a boy, may have involved the Cowardly Lion. - Mark Evan Swartz*

1. I won't play with you any more  
Because you're a fraidy cat  
I never saw such a boy before  
You're such a fraidy cat  
When Billy Jones went and pulled my hair  
And then ran away with my hat  
You just made b'lieve that you didn't care  
Because you're a fraidy cat

Chorus:  
Ooh ooh before I'd be you  
You're 'fraid as you can be  
If a girl looks at you  
You're scared nearly blue  
Why you're even afraid of me;  
The boys all tease me about you  
But I don't care for that  
I think that I'd like you an awful lot  
If you wasn't a fraidy cat.

Ooh ooh before I'd be you  
You're 'fraid as you can be  
If a girl looks at you  
You're scared nearly blue  
Why you're even afraid of me;  
The boys all tease me about you  
But I don't care for that  
I think that I'd like you an awful lot  
If you wasn't a fraidy cat.

2. See the fun that you always miss  
Because you're a fraidy cat  
You never hug me nor steal a kiss  
You're such a fraidy cat  
Of course my ma says that that's not nice  
And little boys shouldn't do that

But I don't care, you don't even try  
Because you're a fraidy cat

Chorus:

Ooh ooh before I'd be you  
You're 'fraid as you can be  
If a girl looks at you  
You're scared nearly blue  
Why you're even afraid of me;  
The boys all tease me about you  
But I don't care for that  
I think that I'd like you an awful lot  
If you wasn't a fraidy cat.

Ooh ooh before I'd be you  
You're 'fraid as you can be  
If a girl looks at you  
You're scared nearly blue  
Why you're even afraid of me;  
The boys all tease me about you  
But I don't care for that  
I think that I'd like you an awful lot  
If you wasn't a fraidy cat.

38. That's Where She Sits All Day (Scarecrow and Nick)

[See Earlier for Lyrics]

39. Niccolo's Piccolo (Reprise) (Instrumental)

[See Earlier for Description]

40. Finale (Ensemble)